

MODERN DRUMMER[®]

Now Incorporating Drums & Drumming Magazine

APRIL '93

MARVIN "SMITTY" SMITH

HIGHWAY 101'S
CACTUS MOSER

SEAN KINNEY
OF ALICE IN CHAINS

PLUS:

- YAMAHA'S RY10
- FRANCE'S ANDRE CECCARELLI
- PREMIER'S SIGNIA ON REVIEW
- MATT SORUM: OFF THE RECORD

U.S. \$3.95
U.K. £2.50
Canada \$4.95





This Isn't Just A Drum. It's A Legend.

The Ludwig Black Beauty.

It has been a legend for generations
of drummers since 1928.

Now, you can own a Limited Edition
Engraved Black Beauty snare.

Available in three distinct models,
each is constructed of a one-piece
bronze shell, hand engraved, numbered
and signed by William F. Ludwig, and
comes in a deluxe case.

See your Ludwig dealer now.
But hurry, because your chance
to own a Limited Edition
Engraved Black Beauty is precisely
what the name implies:

Limited.



Ludwig®

P.O. Box 310 • Elkhart, Indiana 46515

EVANS GENERA EQ3 BASS DRUM SYSTEM

Improve Your Bottom Line.

With Evan's popular EQ3 Bass Drum System you can quickly, easily and dramatically improve your bass drum sound. A unique 3 piece package* for maximizing the bass drum's power without sacrificing its punch, the EQ3 System allows you to achieve the perfect balance of big, round resonance and clean, focused attack from your bass drum right out of the box.

Evans' EQ3 Bass Drum System. It'll change your mind about your heads. And, it's guaranteed to improve your bottom line.



*Evans EQ Pad is also sold separately.

EQ BATTER HEAD

Clear, 2-Ply with an internal E-Ring for a deep, solid attack, excellent response and increased durability.

EQ3 RESONANT HEADS

Clear or Black with an internal E-Ring for maximum low frequency resonance. Off center circular vent also provides easy access for external or internal mike placement.

EVANS EQ PAD

U.S. Patent No. 5,107,741

Exclusive design features low profile/low mass shape, nylon hinge and sound absorbing fiber-fill for superior muffling efficiency. Unique Velcro™ mounting system allows adjustable yet secure positioning as well as the use of multiple pads on the Batter and/or Resonant heads.



EVANS PRODUCTS, INC.

PO Box 58 • Dodge City, KS 67801

Content

FEATURES

MARVIN "SMITTY" SMITH

One of the busiest and most exciting jazz drummers around, Smitty Smith has made his mark by melding drumming's past and future. In this special interview, get an up-close look at Marvin's method's and ideas.

• by *Rick Mattingly*

20

CACTUS MOSER

Country music ain't what it used to be. Witness Cactus Moser, Highway 101's drummer, singer, businessman—and self-confessed busy player. In this interview, Cactus discusses how Highway 101 reached the top by breaking the rules, and how his drumming fits into the scheme.

• by *Robyn Flans*

26

SEAN KINNEY

Alice In Chains is one of the hottest up-and-coming acts today—in no small part due to their drummer, Sean Kinney. Find out why Kinney's way of thinking about the drums is not to think at all!

• by *Matt Peiken*

30

INSIDE GON BOPS

Well before bongos, congas, and the like were mass-marketed outside of Cuba, the Gon Bops company was making ground-breaking innovations in the field. Several decades later, they're still at it, so we decided to take a closer look at the company.

• by *Rick Van Horn*

34



COLUMNS

Education

- 78 ROCK'N' JAZZ CLINIC**
Double Bass Revisited
BY ROD MORGENSTEIN
- 98 RUDIMENTAL SYMPOSIUM**
Flam Workout
BY RODNEY LEDBETTER
- 100 DRUM SOLOIST**
Joey Heredia:
"Fight The Giant"
TRANSCRIBED BY
BRIAN CRUMRINE
- 112 CONCEPTS**
What Makes Greatness
BY ANDREW KOLLMORGEN
- 114 OFF THE RECORD**
Matt Sorum

Equipment

- 38 PRODUCT CLOSE-UP**
Premier Signia Drumkit
BY RICK VAN HORN
- 40 Slingerland Radio King Snare Drums**
BY RICK MATTINGLY
- 42 Drumslinger Tom Bags**
BY RICK VAN HORN
- 46 ELECTRONIC REVIEW**
S&S Industries Stinger P1 Trigger Pad and Stealth ST7000 Bass Drum Trigger
BY RICH WATSON
- 48 Yamaha RY10 Rhythm Programmer**
BY RICH WATSON
- 52 NEW AND NOTABLE**
- 106 SHOP TALK**
When Calfskin Was King: Part 3
BY WOODY THOMPSON

Departments

- 4 EDITOR'S OVERVIEW**
- 6 READERS' PLATFORM**
- 12 ASK A PRO**
- 16 IT'S QUESTIONABLE**
- 124 CRITIQUE**
- 130 DRUM MARKET**
- 134 DRUMKIT OF THE MONTH**

News

- 8 UPDATE**
James Bradley, Jr. of Mary's Danish, Frankie Banali, Fred Coury, and Betty Carter's Clarence Penn, plus News
- 128 INDUSTRY HAPPENINGS**
Highlights Of PASIC'92

Profiles

- 80 PORTRAITS**
Andre Ceccarelli
BY CHARLES BRONSTEIN
- 116 IN MEMORIAM**
Ed Blackwell
BY BILL MILKOWSKI



Consultant To The Publisher



Over the past six years, you may have noticed the name Arnold E. Abramson on our masthead (to the right of this column), under the title Consultant To The Publisher. As a free-lance consultant, Arnie offered *MD* his expertise on matters far too numerous to mention. Arnie and I worked closely together on many projects, and his contribution to the growth of *Modern Drummer* over the past six years

is immeasurable.

Arnie began his illustrious publishing career over forty years ago as founder of magazines like *Family Handyman*, *Golf*, and *Ski*. After selling off those publications, he soon found that retirement was not for him, so he re-entered the magazine business as a highly qualified consultant.

In truth, I don't believe I've met *anyone* with a more thorough knowledge of magazine publishing than Arnie Abramson. He was a remarkable source of great wisdom, and there was hardly a publishing problem he hadn't experienced, nor one for which he didn't have an immediate solution. Arnie was a key figure in the negotiation of *MD*'s contracts with printers, subscription fulfillment firms, and newsstand distributors. Years ago, when no one in the newsstand business would take a chance on *Modern Drummer*, he was successful in getting us the exposure we needed through this major distribution channel. Some time later, we established our current association with the *largest* national newsstand distributor in the country—again, thanks to Arnie's efforts. He was also instrumental in negotiating *MD*'s purchase of *Drums & Drumming* magazine several years back—another important step in our growth.

As I look back fondly over the years we worked together, I realize that I learned more about the complexities of publishing from this one man than from any other single individual in the business. An association with Arnie was like a college education in a very specialized field. And though he knew nothing of the drum industry (he left that to me), he knew *everything* about the magazine business. In an industry with an incredibly high failure rate, Arnie was clearly a strong contributing factor in the success of *MD*.

Arnie's name will not appear in its usual place on *MD*'s masthead next month. Unfortunately, this well-loved, highly respected elder statesman of publishing passed away over the Christmas weekend. It's a loss felt deeply by all of us at *Modern Drummer*, especially me. Even though there was a considerable age gap between us, Arnie was not only one of my closest business associates, he was also one of my very best friends. Needless to say, I'll miss him greatly.

MODERN DRUMMER

EDITOR/PUBLISHER	Ronald Spagnardi
ASSOCIATE PUBLISHER	Isabel Spagnardi
MANAGING EDITOR	Rick Van Horn
FEATURES EDITOR	William F. Miller
ASSOCIATE EDITOR	Adam J. Budofsky
EDITORIAL ASSISTANT	Justin J. Cordes
ART DIRECTOR	Scott G. Bienstock
ART ASSISTANT	Lori Spagnardi
ADMINISTRATIVE MANAGER	Tracy A. Kearns
ADVERTISING DIRECTOR	Bob Berenson
ADVERTISING ASSISTANT	Joan C. Stickel
SALES AND MARKETING DIRECTOR	Crystal W. Van Horn
CONSULTANT TO THE PUBLISHER	Arnold E. Abramson

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Louie Bellson, Bill Bruford, Jim Chapin, Alan Dawson, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Danny Gottlieb, Sonny Igoo, Jim Keltner, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Charlie Perry, Dave Samuels, John Santos, Ed Shaughnessy, Steve Smith, Ed Thigpen, Dave Weckl.

CONTRIBUTING WRITERS: Robyn Flans, Simon Goodwin, Rick Mattingly, Ken Micallef, Matt Peiken, Teri Saccone, Robert Santelli.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1993 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: **MODERN DRUMMER Publications**, 870 Pompton Avenue, Cedar Grove, NJ 07009. Tel.: (201) 239-4140.

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

MUSIC DEALERS: *Modern Drummer* is available for resale at bulk rates. Direct correspondence to *Modern Drummer*, Dealer Service, P.O. Box 389, Mt. Morris, IL 61054. Tel.: (800) 334-DRUM or (815) 734-6013.

SUBSCRIPTIONS: \$27.95 per year; \$49.95, two years. Single copies \$3.95.

SUBSCRIPTION CORRESPONDENCE: *Modern Drummer*, P.O. Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll Free Tel.: (800) 551-3786.

POSTMASTER: Send address changes to *Modern Drummer*, P.O. Box 480, Mt. Morris, IL 61054.

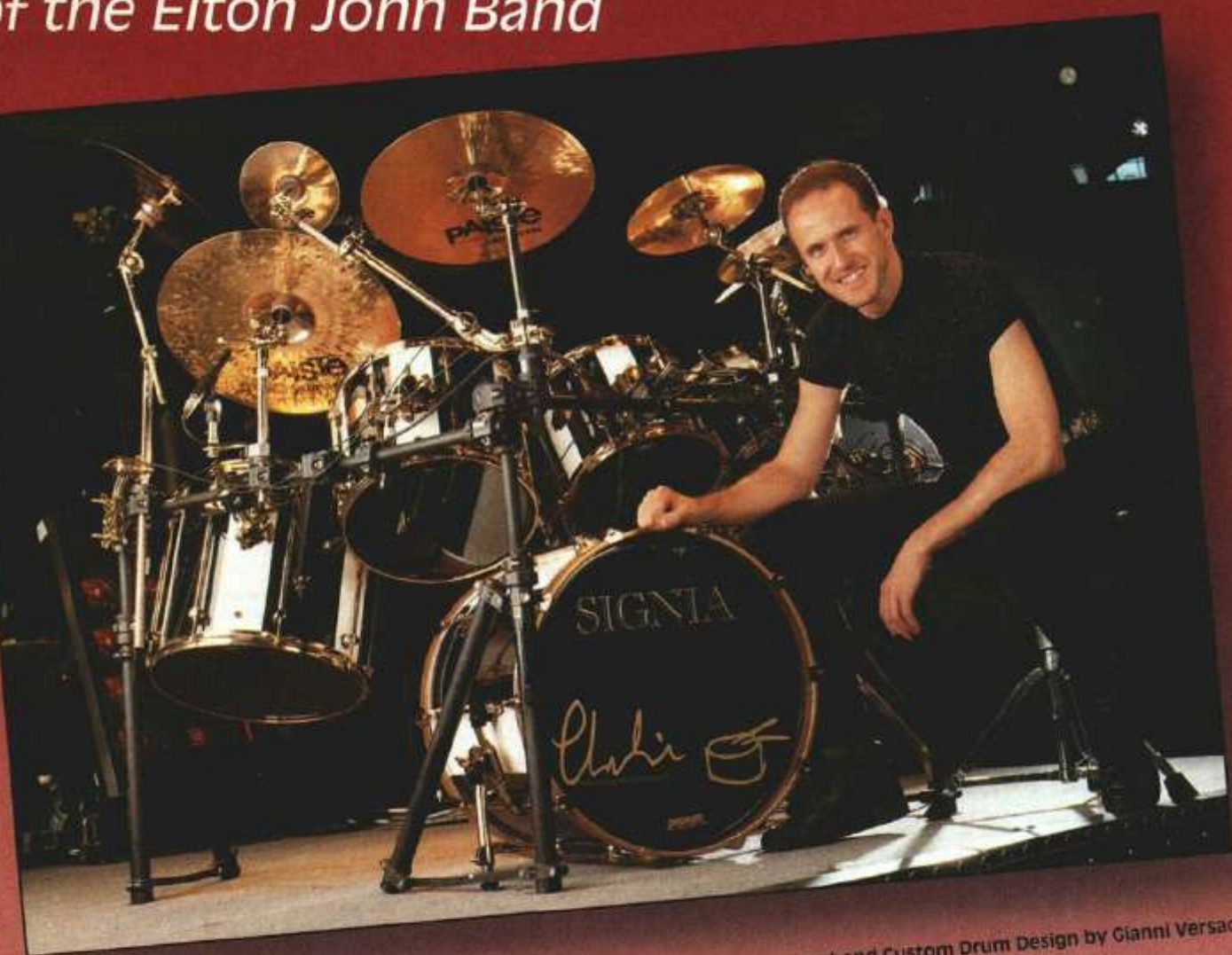
A Member Of

NPA

National Publishers Association

Profile: Charlie Morgan

of the Elton John Band



PERSONAL DATA:

Charlie Morgan

BORN: Hammersmith, London, England.

CURRENT PROJECTS:

- Currently on a sold-out World Tour with the Elton John Band.
- Just completed new album with EMI artist Tasmin Archer
- Video for Kate Bush's "Rocket Man" cover on the "Two Rooms" Album.

Concept and Custom Drum Design by Gianni Versace

EQUIPMENT CHOICE: SIGNIA

"Signia is the ideal combination of clarity, cut, and full range sound. With my other Premier kits, I thought I had the ultimate sound tool; but Signia has changed my whole perspective."

PREMIER

The Different Drums

Premier Percussion USA, Inc. • 1263 Glen Avenue • Suite 250 • Moorestown, NJ 08057

Premier Percussion Limited • Blaby Road, Wigston, Leicester LE8 2DF, UK



RICKY LAWSON AND GEORGE JINDA

Hey—nice job in January, guys! Ricky Lawson—one of drumming's most tasteful, talented, and underexposed players, and George Jinda—a classy and innovative percussionist in a league all his own. (It's especially nice to see *MD* giving coverage to percussionists—first Trilok Gurtu on the November '92 cover, and now George.) It's creative and musical players like these who really make the art form what it is, and the next best thing to listening to them is reading about them in *MD*. Well done!

Peter Sappinger
Boise ID

FACING UP TO FORTY

I just finished Simon Goodwin's column "Facing Up To Forty" in your January '93 issue, and *every single sentence* is true. I'm only 34, but I've still reached that place where I'd rather hear a string quartet than most of this year's "hot" rock bands—and where I can't rock all night and make it to the office the next day.

I realized several years ago that big-time success wasn't going to happen for me—and went through an extremely dark emotional period as a result. I can see why some older players just quit. But finally, I realized that I *needed* to play drums. Not to pump up my ego, or to get girls, or even to have a drumming "career"—but to be a complete human being. Without a craft, discipline, or art form, life isn't worth living. Nowadays, I have to get up at 4:30 in the morning to have time to practice and still make it to the office by 9:00, but it's worth it. I work on my music every day, and will until the day I die—regardless of any so-called "success" or "failure."

Lastly, I hope young drummers don't put a negative spin on Mr. Goodwin's wonderful article and decide that they have to postpone having a family in order to "make it" as a musician. There's an

expression that says, "Don't postpone joy." Being married and having kids is the greatest joy available on this earth—even better than drumming! Have a *life* first, and a career second.

Mike O'Brien
Brooklyn NY

MEL TORMÉ

The January '93 article on Mel Tormé, which I must have read a dozen times or more, was great. I'd been waiting a long time for that one. Now, if Robyn Flans can catch up with Mel again, maybe she could do a story on his drummer, Donny Osborne. I've had the pleasure of seeing both Mel and Donny in person three times, and I enjoyed each performance immensely. Keep up the good work.

Jim Stavris
East Haven CT

NICK MENZA

I'd just like to thank you for your feature on Nick Menza of Megadeth [November '92 *MD*]. I find his drumming quite energizing, and I am glad to see that he is getting some recognition. Megadeth is my favorite group, and I know the main reason is because of what Nick does on the drums. I saw him play on tour last summer, and I thought he was a great live player. Someday I hope to be as good a drummer as he is, and his unique style—as well as his words in your article—are a great inspiration to me.

Lee Sprague
Greendale WI

DRUMMER SEEKS HELP

Some years ago, *MD* did an article on me. [Dec. '81/Jan. '82 issue] I lost my leg at the age of eleven, and began drumming at 13. I'm still playing, but I'm having

some trouble, and I need some help. I have an opportunity to obtain a new artificial leg that will help me to walk better and even to play double bass drums. But I have no way to cover the \$15,000 cost (which is actually quite low for this type of prosthetic appliance). I am currently unemployed, have no insurance, and am not eligible for state aid. My hope is that some of the drum companies we drummers have supported for so many years might be willing to return some of that support to a drummer in need. I would also be grateful for any assistance from my fellow drummers. If you can help me, please contact me at the address shown below. Thank you.

Joe Baroncini
HC 73 Box 15050
2570 South Zepher Ave.
Pahrump, NV 89041-9340

FROM A DRUMMING GRANDMOTHER

I'm new at playing the drums, so I especially enjoy your magazine. *MD* encourages me when I see and read about the different drummers. It's wonderful that your magazine is so up front and not dressed up with things that aren't important. It's a breath of fresh air.



I'm a woman drummer who started playing late in life, but I really do love it. I play my drums at church now. I'm not at all fancy, but I figure that

timing and sensitivity are what's important.

I thought you might enjoy this picture of my granddaughter, Jessica, who's one year old. She likes playing my drums when she comes over, and I plan to keep on teaching her as she grows up.

Sharlene Deffinger
(no address given)



NO Signature Required

Be an Individual.

Expressing Your Individuality is what playing music is all about. That's why today's best drummers have created styles so distinctive, they're recognized the instant you hear them play. They don't follow the herd, why should you?

Genuine Endorsements.

Smitty plays Vater's Manhattan 7-A and Super Jazz, two of his favorite models from Vater's unique range of 30 shapes and sizes.

Smitty chooses to play Vater because Vater makes the best sticks in the world. NO HYPE.

Vater makes a wide range of weights, shapes and tips from hand selected maple and hickory. No matter what stick you're using now, Vater has a model that will fit your hand perfectly. You'll feel the quality the instant you pick up a pair.

Why play someone else's stick?
The only name you need
on a stick...is Vater.

**"My sound is my signature —
the only name I need on my
sticks is Vater."**

Marvin "Smitty" Smith



GOOD WOOD...perfected

Vater Percussion, Inc.

270 Centre Street • Holbrook, Mass. 02343

Telephone: 617.767.1877 • Fax: 617.767.0010



James Bradley, Jr.

For James Bradley, Jr., 1992 was the year of *American Standard*, the third LP by Mary's Danish. "The first two months of the year were spent writing the album," Bradley explains. "All six members shared in the writing. The girls write the lyrics and the rhythm section usually writes the music. On the last two albums, we usually paired off and brought songs into the band together. On this album, we all sat down and wrote it together. We like doing it this way.

"One of my favorite cuts is 'Just A Shade,' which is the longest song we've written to date," Bradley says. "It was written with the idea of stretching out. There's something like a 36-bar guitar

solo that goes through a number of changes—not time changes, but musical changes—which was influenced mainly by Led Zeppelin and Santana. Then we got into this samba rhythm for maybe 16 bars. It's a total change from what we're coming out of. Another one of my favorites is 'My Dear Heretic.' I particularly like the break-down section, and the ending, too. I always like to finish big."

The band hired Bradley in 1989 after one one-hour rehearsal. "Their previous drummer had left the band the night before," James recalls. "I got called at 9:30 that night to rehearse six songs for a 7:00 A.M. radio show. Luckily I had seen the band before and I was really into it. It

just clicked. Then two months after that, we got the record deal. The drummer they had before me was good, but his style was a little different. He was playing more in the Keith Moon style—an 8th- and 16th-note kind of thing—but the bass player was more rooted in an R&B sort of thing. I brought my style of experience in jazz, rock, and fusion to it."

When James hasn't been on the road with Mary's Danish, he has been on tour with the Beastie Boys, playing percussion. In fact, he can be heard on six tracks of their recent *Check Your Head* album, playing congas, timbales, and cuica, as well as drums on one cut.

• Robyn Flans

Frankie Banali

After the demise of L.A. metal band Quiet Riot, most of its members disappeared into obscurity. Not drummer Frankie Banali. He's working with a new band, Heavy Bones, plus he's etched a reputable name for himself on the session scene. "Even before Quiet Riot," offers Banali, "I was involved in sessions, although not to the degree that I have been in the last few years." Although he's a jazz addict, Banali has done mostly metal sessions and numerous ghost sessions, where he is brought in to play for another drummer under the stipulation that his identity remains anonymous.

How has he continued to work steadily? "It all comes down to having a good attitude," he advises. "Whenever I go into a session, I still get nervous. It's not that I don't think that I'm adequate, it's that I care so much about what I do that if something doesn't sound right, I look at me first. I don't look at anyone else. It's all about caring. And I still have a long way to go; there's so much I want to learn."

Heavy Bones is something Frankie's quite excited about—although he admits that the group will be starting from the ground up, despite being signed to a major label. "We have to slug it out with all the other new bands who have records coming out. We're ready to support a big headliner or go out on our own to play small clubs. We're just ready for anything."

• Teri Saccone



Photo by Steve Paige

Fred Coury

Fred Coury says he carries a bit of guilt for the success he enjoyed as a member of platinum-selling rock act Cinderella. "I feel that way because I didn't play on the first record and barely played on the second one," says Coury, who left after the third record and tour this past year to form his own band, Arcade, with former Ratt frontman Stephen Percy. "But I have no excuses this time. I helped write a lot of the music and I played all the drum parts. If people like it or hate it, they can come to me."

With *Calm Before The Storm*, Coury kicks Arcade through a set of no-frills but energetic and catchy rock scorches. "Cinderella started really going into the direction of the blues, and I didn't really feel comfortable with that," he says. "First, there's not much for a drummer to do, and second, I'm not

bummed out enough to get into the blues. I'm only 27 years old, and I'm still happy with life."

Coury says it will take an adjustment to go from the large arenas that Cinderella played to a club setting, but he's looking forward to the challenge of in-your-face live shows. "Everyone knows how unhappy I was in Cinderella, and I hope people can look at me now as a legitimate player," he says. "I look at this as a chance to start over. This kind of reminds me of my first year with Cinderella, when we were still hungry. Stephen and I have that same kind of excitement right now, and so do the other guys in the band. I'm happy to kind of put the past behind me and just get back to full-blown hard rock."

• **Matt Peiken**

Clarence Penn

When Clarence Penn drums for veteran songstress Betty Carter, there's no dynamic too soft or loud, no tempo too slow or fast. With Carter for more than a year now, the 24-year-old Penn plays the gig with a constant energetic presence and an incredible attention to detail. On ballads, he stretches the meaning of dynamics, substituting his hands for brushes to get the quietest sound possible, yet never once losing his intensity.

"She always challenges you to look for different colors," he says. "You can't just play time with the ride cymbal and the hi-hat. She interacts with you. One of the hardest things we do is play slow. I'll play a tune with brushes and then she'll want me to go to sticks, and it'll be 50 or even 40 on the metronome. Every stroke has to be right on with the bass player. Then the next song will be at a burning tempo, like 'What A Little Moonlight Can Do.' Just to

be able to adjust your mind from very slow to very fast is an incredible challenge."

Penn may never have pursued jazz drumming in the first place had Wynton Marsalis not come to his Detroit public high school to give a lecture. When Clarence was 15, he performed 'A Night In Tunisia' for the trumpet great, but with a funk groove. "Wynton said, 'That's not the way to play it'—in front of the whole school," the drummer recalls. "Then he took the sticks and said, 'This is what you're *supposed* to be playing,' and he played some bad stuff that I couldn't even play. From then on I said to myself, I've got to learn to play jazz."

And learn he did. By the time he finished school, Penn received a *Down Beat* magazine outstanding soloist award. While at Virginia Commonwealth University, Clarence gigged regularly with Ellis Marsalis (who headed up the school's

music department), traveling to the West Coast and Japan. During his junior year he received a \$4,000 National Endowment for the Arts grant to study with Alan Dawson in Boston.

With New York as his ultimate goal after graduation, Clarence moved briefly to West Virginia and gigged in a lounge band. Then one day Betty Carter called and asked if he could make rehearsal the next day. Without hesitation, he packed everything he owned and drove thirty hours straight to the Big Apple.

With Wynton's mentoring still fresh in his mind, Penn wants to eventually do the same for other youngsters. "Education is what got me hooked," says Penn. "If I can take my own group out there some day, I'd like to give younger musicians a chance and let them express *their* musicality."

• **Charles Levin**

News...

Rod Morgenstein is on Winger's new album, *Blind Revolution Mad*.

Russ McKinnon on Tower of Power's new album, *Soul With A Capital S*.

Walfredo Reyes, Jr. has been playing scattered dates with Boz Scaggs and touring with Santana. There will be a live Santana album out later this year. And in case there has been any confusion, it is his father, **Walfredo Reyes, Sr.**

(Walfredo de los Reyes) who has been working with Wayne Newton and has a video out on DCI with **Dave Weckl**.

Alvino Bennett has been doing some scattered dates with Brenda Russell. He can be heard on her new album as well as on Patrice Rushen's new release. And congratulations to Alvino and his wife Kerry on the birth of their daughter, Kaitlin Alexis.

Paul Wertico on tour with

Pat Metheny.

Mitch Marine has joined Terrance Simien & the Mallet Playboys.

Steve Jordan is currently touring with Keith Richards.

Bernard Purdie is back in the studio with Aretha Franklin.

Steve White recently toured Japan and the U.S. with Paul Weller. Steve has also been recording with Motown artist Gerald Austin.

Mark Schulman is currently touring with Foreigner in support of their release *The Very Best And Beyond*. Mark also played on three new tracks on the album.

Tommy Iggoe recently returned from a tour of Japan with New York Voices. Tommy can be heard on recent releases by Mike Zilber, Patty Dunham, and the Lew Anderson Big Band. A new New York Voices album will be out shortly.





Pictured
MD922D in
Blueburst
Lacquer

Calling them PRO means they should be made like professional drums!

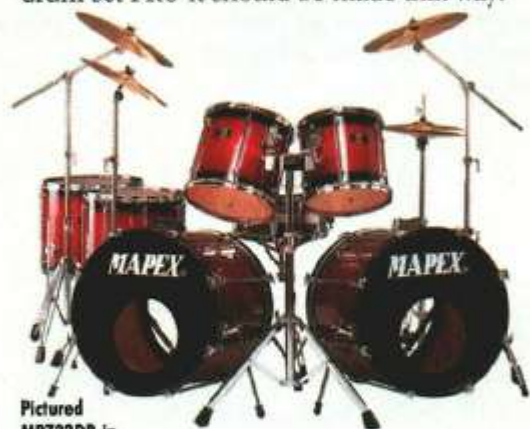
Top of the line professional drums in virtually every brand have maple interiors with exteriors that are lacquered in a choice of spectacular colors. Only the MARS PRO SERIES offers this on their starting professional models.

Drummers today want a full vibrating resonance from their wood shells. That's why you're seeing more zero contact and rim mounted toms. It's also the reason expensive professional drums aren't covered with a glued on plastic wrapping that contradicts the whole idea of maximum projection from a free vibrating shell.

The Mapex Mars Pro is the only starting professional series that has 2 point contact lugs, natural lacquer finish, hardrock maple interiors and

exterior mount tom holders. See the exciting model selection that features new deep tom sizes and 18" deep power bass drums and a color selection that features custom shaded, pearlescent and candy apple finish.

Mapex believes when you call any priced drum set PRO it should be made that way.



Pictured
MP722DP in
Redburst Lacquer

MAPEX®
THE NATURAL SOUND OF WOOD

Gibson U.S.A., 1818 Elm Hill Pike, Nashville, TN 37210



Andy Newmark

Q I discovered you some years ago on a Neil Larson album entitled *Jungle Fever*. Was this done during the CTI days? Were you using a four-piece kit then, or a five-piece? And what were the drumheads?

I know you played on all the tracks for the Lennon/Ono *Double Fantasy* sessions, but could you tell me the tracks you played on for *Milk 'n' Honey*? I know one was "I'm Steppin' Out"; I think the others were "I Don't Wanna Face It," "O Sanity," "My Little Flower Princess," and possibly "Nobody Told Me." Finally, I wonder if you can remember which tracks you played on on the George Benson *Space* album for CTI. "Hold On I'm Coming" sounds like you.

Jon Ferguson
Summer Hill
New South Wales, Australia

A I love it whenever someone brings up the *Jungle Fever* album, because it was such an obscure record and sold so little. But it's one of my favorites that I ever played on. To answer your question, I played a five-piece kit rented for the session in Los Angeles. You can hear the three different tom-tom notes if you listen closely. All I could do to ensure that I kept my "sound" or "vibe" was to put my choice of heads—Remo *Ambassadors* top and bottom—on all the drums before I played a note. That album was not on CTI, by the way, but rather on Horizon Records, which was a division of A&M. It was recorded around 1978 or '79.

The titles that you mentioned from *Milk 'n' Honey* all ring a bell, so I'm probably on all of them. We cut the tracks for *Double Fantasy* in August of 1980, and the leftover tracks went on *Milk 'n' Honey*. I was under the impression that I

was the only drummer on that session, but your question implies that there are tracks without me. I'm sure it's me on 95% of it; I'd know if I heard the album again.

I'm afraid I have no idea at all which songs I'm on on the Benson album. This is due to an interesting aspect of the "CTI experience." When we recorded tracks with Creed Taylor (president of CTI), we often had no idea whose album they would end up on. We would cut the basic track, and the melody and solos would be added later by whatever artist Creed decided the album would be by! So to be honest, I've never played with George Benson in my life. He came into the studio weeks later and played the melody and solos. CTI was a factory, with a formula. But they sold a lot of records, so what can I say?

Richie Hayward

Q Your playing on the *Shake Me Up* CD was incredible, to say the least—tasty throughout! Your work with splash cymbals is especially cool. Could you give a rundown of your cymbals—especially the hi-hats used on "Clownin'"? Also, have you any plans to make an instructional video? The drumming community would certainly benefit!

J. Collins
Rogers AR

A I'm glad you enjoyed the record; thanks for asking about it. The cymbals are (from my left): 8", 10", and 12" splashes, 14" *Flat Hats*, a 19" Chinese, an 18" medium crash, a 16" medium-thin crash, a 21" large-bell ride, a 19" medium crash, 14" closed *Flat Hats* on an auxiliary mount, and a 20" Chinese. All the cymbals are Sabian AA models. The "hi-hats" on "Clownin'" are actually Remo *Spoxe* (which are really the frames from RotoToms) approximately 14½" in diameter.

An instructional video is in the works. We'll do it as soon as I figure out the format. Thanks again for your letter.

Eddie Bayers

Q I was fascinated to learn of your motorcycle accident and the early prognostications that you'd never recover sufficiently to play drums again. I was recently handed the same prognosis following an accident that lacerated the major tendons in my right arm. At the moment, I'm recovering slowly. It's definitely a battle, but nearly forty years of professional drumming are in that arm, and I'm not about to quit.

Did you use any special practice techniques, strength-building exercises, etc.? Physical therapists help, of course, but a few tips from a drummer who's been injured and knows how hard it is to rebuild one's touch, power, and endurance would be greatly appreciated.

Phil Trupp
Washington D.C.

A One thing I did was to use a supportive cast I had made, so that I wouldn't further injure my wrist. I don't know your whole situation, so I wouldn't want to comment any more, other than to say that with faith and courage in yourself you can create miracles. Please write me at my studio for further correspondence. The address is: The Money Pit, 622 Hamilton Ave., Nashville, TN 37203.



WHEN AVEDIS ZILDJIAN
HAMMERED HIS
FIRST CYMBAL IN 1623,
THE WORD
SPREAD FOR MILES.



- a. Avedis II, Keropé, Aram, Avedis III, and Armand Zildjian.
- b. Constantinople (now Istanbul).
- c. In 1929, Aram and Avedis III set up shop in Quincy, Massachusetts.
- d. Zildjians have dominated international trade fairs since the 1800's.
- e. Today, our drumsticks are as sought-after as our cymbals.
- f. Jo Jones, legendary Jazz pioneer.
- g. We work closely with today's top drummers, like Dennis Chambers.
- h. Throughout history, the great drummers have always played Zildjians.



Avedis ZILDJIAN Cymbals
WORLD'S BEST SINCE 1623



The year was 1623. The place was Constantinople. An alchemist by the name of Avedis discovered a secret process for treating alloys, and used it to produce cymbals of such extraordinary clarity and power, that he was giv-

THE SOUND TRAVELLED FOR

en the name

"Zildjian"—Turkish for "cymbalsmith." Of course,

Avedis had no way of knowing that 370 years later, the



sound of his first cym-

bal would still carry. For

while refinements

have been made to that

still-secret process over the years, today

it remains essentially the same one Avedis hit upon

almost 400 years ago, handed down from one

generation of the Zildjian family, to the next. Through

the centuries, Zildjians have been synonymous with excellence and innovation, from their inclusion in classical music, to their use by the Jazz greats who pioneered modern music earlier this century.

Today's Zildjian

HOWEVER, CENTURIES.

cymbal is a marriage of old world craftsmanship, modern technology and the input of today's top drummers. And this same uncompromising dedication to quality is also evident in our drumsticks. So, naturally, we can't say whether Avedis I would like today's music. But

no doubt he would be pleased to know that



"Three Hundred and Seventy Years of Making Cymbal History."

370 years later, the cymbals that bear his name are really the only serious choice.



- i. Avedis I, outside the original factory in Massachusetts.
- j. Buddy Rich and Gene Krupa.
- k. Avedis I and Gene Krupa.
- l. If you don't see the Zildjian trademark, it's not a genuine Zildjian cymbal.
- m. Every aspect of our production is strictly controlled to assure quality.
- n. In every field of music, Zildjians are the most popular cymbal.
- o. Music changes, the cymbal of choice doesn't. Chick Webb, Dave Tough, Art Blakey, Neil Peart.
- p. The Zildjian secret alloy.





Los Lobotomys Located

I am writing in response to a question brought up in the *It's Questionable* department of the August '92 *MD*. The reader wanted to locate the *Los Lobotomys* CD, and *MD* provided the label and catalog number (Sohbi SFB1002). You can actually order the CD from Sound City 2000 Inc. I've been ordering CDs from their catalog for years. Through them I've purchased several CDs featured in *MD* articles—such as Simon Phillips' *Protocol*, Paquito D'Rivera's *Why Not!*, with Dave Weckl, and the coveted *Los Lobotomys*. They also have out-of-print classics like Steps' *Smokin' In The Pit*, with Steve Gadd, and the Brecker Brothers' *Heavy Metal Be-Bop*, with Terry Bozzio. However, please be warned that most of their CDs are imports, so the prices are a bit steep (although entirely worth it!). Their address is Sound City 2000 Inc., P.O. Box 22149, Portland, OR 97269-2149, tel. (503) 654-2196, fax (503) 654-4920.

Nathan Moy
Honolulu HI

Pedals: Chain vs. Strap

Q I'd like to know the advantages of using a strap-drive pedal as opposed to a chain-drive, as well as the disadvantages. Do they operate better tight or loose, or is it just preference? Also, which company(s) make a double strap-drive pedal? Is the slave beater affected due to the rod?

Marc Livitz
Houston TX

A The main advantages of a chain-drive system are durability and consistency. Leather straps can snap fairly easily. Web straps are less likely to snap, but it's not impossible. Both kinds can stretch, changing the feel of the pedal, and the adjusting holes attaching them to the pedal can become elongated,

with the same effect.

The advantages of a strap-drive system generally pertain to feel and playability. Many chain-drive pedals employ a circular sprocket, while almost all strap-drive pedals fit the strap over an eccentric cam. The cam action uses leverage to make the pedal quicker and more responsive. A strap is also infinitely flexible, so that it conforms to the changing contour of the cam as the pedal moves, giving a smoother action than would a chain over the same cam. Drum Workshop has recently introduced a double pedal based on their original *DW 5000* nylon-strap-drive pedal design.

The question of tight or loose spring tension is a matter of personal preference based on physiology, musical style, and a host of other factors. Experimentation on your own is usually the best method of finding the right tension for you.

As far as our experience goes, as long as you're talking about a pro-quality double pedal (and there are many fine ones on the market), unless the rod connecting the slave pedal to the primary pedal is angled so severely as to cause binding, there is no appreciable difference in feel between the pedals.

Info On Leedy

Q I'm hoping you can give me some information about an old 20" Leedy drum that I bought recently—and on the history of the Leedy name. I'm convinced that the drum is original, right down to the old heads. The nameplate has never been removed, nor have the casings through which the long T-rods pass. The paint is also original, and all the hardware is intact. Curiously, there is no evidence of any spurs or tom mounts. There is no hardware for them, and no holes drilled for them. There is a large "M" stamped on the inside of the shell, which is composed of thin plies with two reinforcing rings. The hoops are somewhat warped and a couple of T-rods are a

little bent, but otherwise the drum is in very good condition. Is it collectible, and can you estimate its value?

Raleigh Holtam
Fairview TN



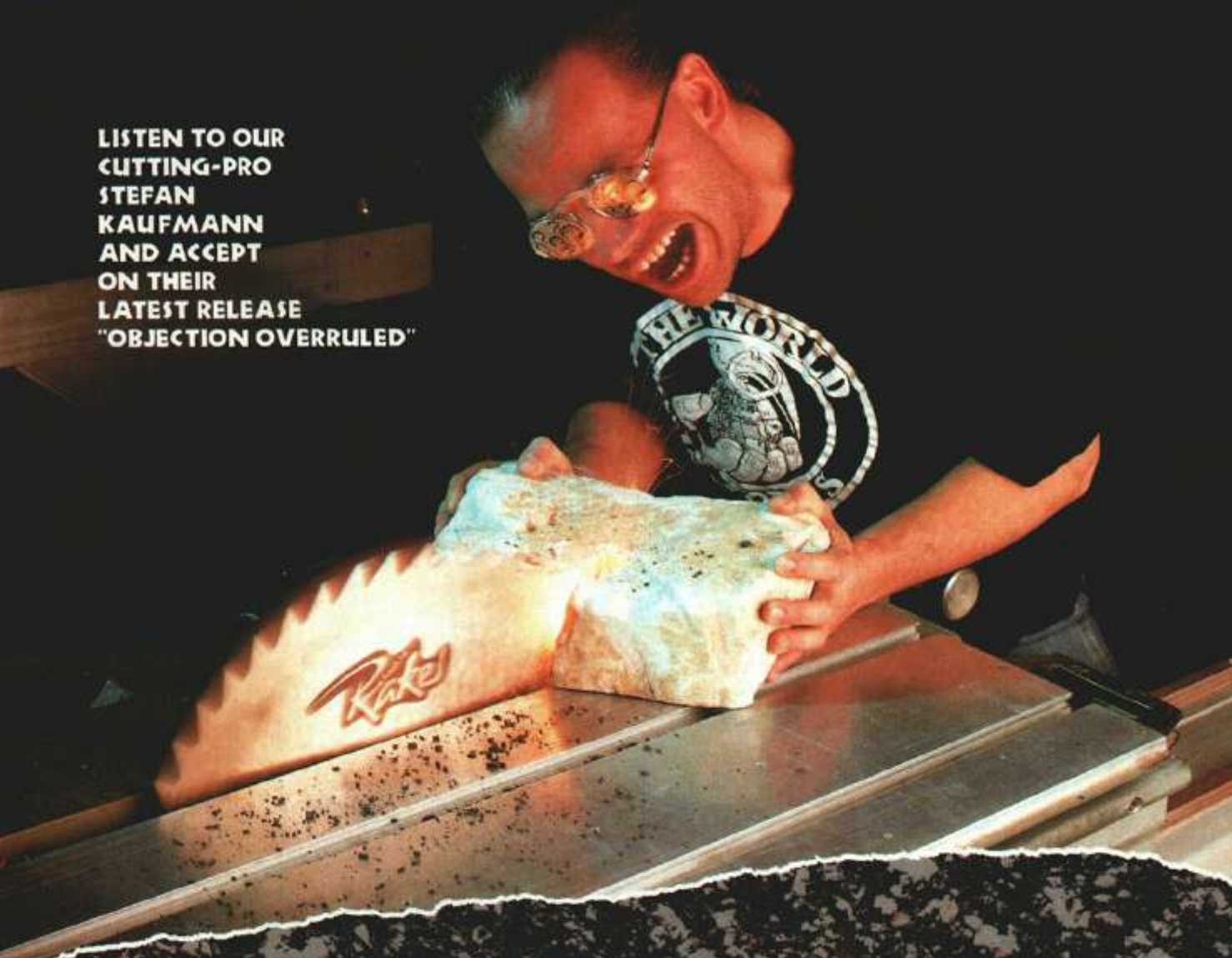
A We sent this question (along with several photos that accompanied it) to Eddie Dowd, our resident expert on Leedy drum history. Eddie replies, "Yes, your Leedy bass drum is *certainly* a collectible—any Leedy drum is. The photos you sent indicate that the drum is especially valuable because it was made in the 1960s, when Leedy didn't make very many single-tension bass drums. The photos pinpoint 1960s manufacture because of the air vent badge that says 'Chicago 48, Ill.' Prior to 1960, the badges just read 'Chicago, Ill.' with no postal zone number.

"Your drum was only sold as part of small, two-piece beginner sets (which explains the lack of a tom mount), with hoop-clamp spurs (which explains the lack of spur hardware), a cowbell, a wood block, and a low-priced snare drum. This kit was listed in the catalog as the 'Casual Outfit.' As far as its current value goes, in its present condition I'd estimate \$100 to \$150. If you restore it, the figures could very easily double. Keep the logo front head on the drum, since this adds even more value. Many collectors are very fussy about logo heads and air vent badges.

continued on page 54

MY RAKER SAWBLADES CUT THRU!

LISTEN TO OUR
CUTTING-PRO
STEFAN
KAUFMANN
AND ACCEPT
ON THEIR
LATEST RELEASE
"OBJECTION OVERRULED"



FOR INFORMATION ON OUR RAKER
SAWBLADE COLLECTION CONTACT:
GIBSON, 1818 ELM HILL PIKE,
NASHVILLE, TENNESSEE 37210

MEINL
ROLAND MEINL

Below you find what is
commonly called a win
win situation.



Prestige Studio.

Quality, craftsmanship, sound and value are all items of extreme concern for today's drummer. No percussion manufacturer understands this better than Pearl and there are no better examples of this philosophy than the ones you see below, Prestige Custom and Prestige Studio series drums.

Prestige Custom offers the full bodied timbre and warm, distinctive tone of 100% aged Maple. Artists such as Dennis Chambers, Marvin "Smitty" Smith, Richie Hayward and Tito Torres have all built their signature sounds around this outstanding maple drum set.

Prestige Studio's 100% birch shells produce a sound described as "naturally equalized". Its brilliant high end attack and superb low end depth make Prestige Studio the favorite of artists like Omar Hakim, Chad Smith, Rob Affuso and Walfredo Reyes Sr.

Both Prestige Custom and Prestige Studio feature Pearl's exclusive twenty-two step hand lacquering process which produces what many call "the best finish in the industry". A wide spectrum of colors are available including many semi-transparent which allow the beauty of natural wood grain to show through.

Take a closer look at your local authorized Pearl dealer and we think you'll agree that the quality and craftsmanship of these professional instruments is simply unmatched in their price range. Prestige Custom and Prestige Studio by Pearl... the only way to lose in a situation like this is to purchase drums made by someone else.



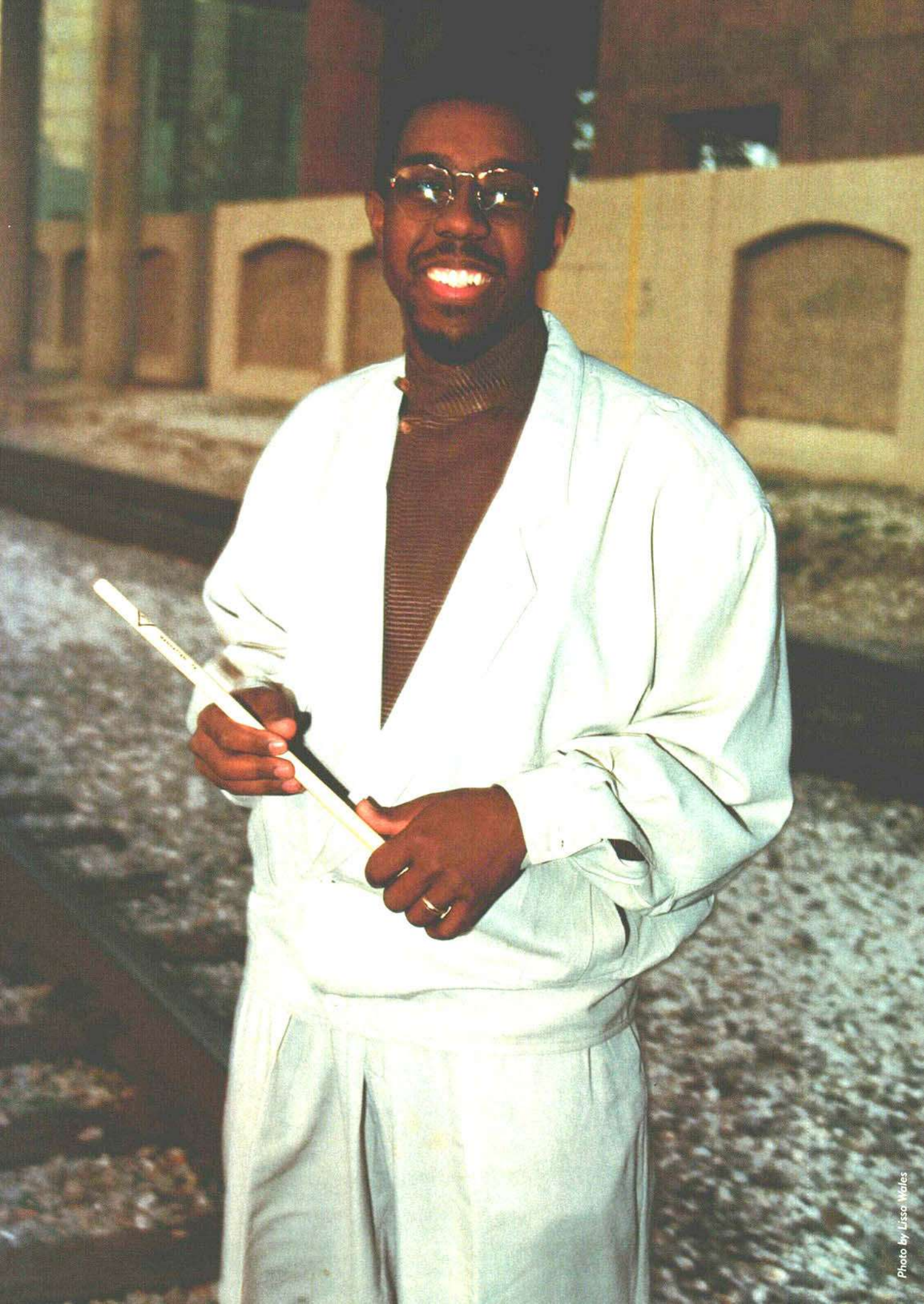
Pearl

The best reason to play drums.

Authorized Pearl Dealer: The Music Store, 1000 Broadway, New York, NY 10003. Pearl Drums, Inc., 1000 Broadway, New York, NY 10003. Pearl Drums, Inc. is a registered trademark of Pearl Drums, Inc. All rights reserved. © 1991 Pearl Drums, Inc.



Prestige Custom



Marvin "SMITTY" Smith

The Art
Of Self-Discovery

The Art
Of Self-Discovery

The Art
Of Self-Discovery

The Art
Of Self-Discovery

The Art
Of Self-Discovery

The Art
Of Self-Discovery

By Rick Mattingly

Inside studio A at the Power Station in New York, an unusual session was taking shape. Country singer Willie Nelson stood in the middle of the main room, discussing a tune with his guitarist, Reggie Young. Over in the corner, jazz drummer Marvin "Smitty" Smith was setting up his drums. Rock 'n' roll producer Don Was came in, barefoot with jeans, a T-shirt, and dark sunglasses, and greeted Smith.

"Hey Don, what's happenin'?" Smith replied, shaking hands with the producer.

"Well, we're going to do this old

Willie Dixon blues tune, 'I Live The Way I Love And I Love The Way I Live,'" Was said. "You might want to try brushes on it."

"Cool," Smith nodded. "I've got two pair with me."

In the meantime, two other jazz musicians had arrived: pianist Mose Allison and bassist Milt Hinton. "Let's go in the piano booth and run the tune down," Was suggested. Smith grabbed a pair of brushes and a cardboard box from which he had just removed a new Pearl rack tom and joined the others. Sitting on a chair and holding the box

between his knees, Smith played a shuffle on the box as the band ran through the tune.

"This feels *great*," Was told the musicians, and called the engineer over. Minutes later, having set up a piano mic', a vocal mic', for Nelson, a direct box for the bass, a small Boogie amp for the guitar, and a room mic', for Smith, they cut the track right there in the piano booth, with Smith's brushes sliding and slapping over that cardboard box.

A few feet away, \$5,000 worth of state-of-the-art drums and cymbals sat silent.



Photo by Lissa Wales

"When people see you doing a certain thing," Smitty says a month later, sitting in a restaurant in the midst of the Percussive Arts Society International Convention in New Orleans, "they figure that's all you do. But I've always played different styles of music. It was only when I got to New York that they tried to pigeonhole me. People would say, 'Yeah, he's a good little bop drummer.' But I made sure I never got stuck in that. I'd be playing R&B gigs uptown with a totally different cast of characters—people who had no relationship with the jazz scene whatsoever."

However versatile Marvin "Smitty" Smith may be, one cannot be faulted for considering him "just" a jazz drummer. His credits include gigs and recordings with such jazz stalwarts as Hank Jones, Sonny Rollins, Jon Hendricks, Archie Shepp, Ray Brown, and Ron Carter, as well as with more modern players like Dave Holland, Hamiet Bluiett, Kevin Eubanks, David Murray, Steve Coleman, and the M-Base Collective. And his two solo albums on the Concord label are firmly in the jazz tradition.

But he's got a spirit of adventure and curiosity that causes him to turn up in unlikely places now and then, such as an appearance on *Saturday Night Live* with rock musician Sting or in the studio with Willie Nelson. "I never expected to work with Willie Nelson," Smitty says. "But hey, you know what? That stuff was *swingin'*, man. It felt great! And I had a ball. But that's because I left my mind open to receive the experience. I could have said, 'Willie Nelson? Naw man, I ain't gonna work with that ol' hick.' But I was looking forward to the experience, like, 'Can I really fit the situation?' I wanted to try, at least."

"And we made a great track. The feeling was very natural. It wasn't about playing five over seven or rolling around the drums faster than the speed of light or quantized time or playing over a click. It was about some

guys in a room making music. The time can shift a little this way and a little that way, but it's *the feel*. If you can just make those quarter notes swing," Smitty says, leaning forward for emphasis, "*that's all that's necessary*."

"I mean," Smith elaborates, "for all the complicated stuff I've done that could be considered ultra sophisticated, man, when I'm just playing four on the floor with the bass drum and playing hi-hat on 2 and 4, that still gives me some chills, because that goes WAY back. If you can make four quarter

**"If Duke Ellington,
Charlie Parker,
Charles Mingus, and
Thelonious Monk
were here today,
they'd probably slap
us upside the head and
ask us what the *hell*
we're doing."**

notes swing, you're saying a *lot*. All of our forefathers could do it. Listen to 'Pops' [Louis Armstrong] on 'Struttin' With Some Barbeque,'" Smitty says, singing the first few notes of the melody, most of which are quarters. "Just make those quarter notes swing. If you can put some feeling in *those* bad boys, then you're saying something. Everything else is gravy."

Smith's diminutive stature and inherent hipness remind one somewhat of a young Roy Haynes. His speech is energetic, reflecting the passion and joy with which he embraces his art. He is at once a practitioner and a fan of the music, and his knowledge of jazz history comes out in both his speech and his drumming.

But refer to Smith as a "Keeper of the Flame" and you'll evoke a frown and a shaking of the head. "To me," he says, "that phrase suggests that you're just keeping the old traditions. Sometimes I have a feeling that the powers at large are conspiring to treat jazz music the same way classical music has been treated. If Bach, Beethoven, Brahms, Mozart, and Mendelssohn were alive today, they'd have a fit, man, because people are just playing their music the exact same way. Those guys were all improvisors, but once music publishing came into the picture,

that just sealed it right there. All of a sudden, the version they wrote down one day became the version that will be played the same way from here on out.

"There's a positive side to that keeper of the flame stuff," Smith admits. "When Wynton Marsalis joined Art Blakey's band in 1980, all these young musicians flocked right after him. A positive aspect was that the general level of musicianship got a lot better. I've talked to some of the older musicians, and they told me that the '70s were very rough in New York because the avant-garde made it a free-for-all.

People were just coming off the street with a horn or a set of drums and saying, 'I'm playing what I hear,' with no formal technique. But when people like Wynton and Branford came on the scene, the level of musicianship rose significantly. Cats were serious about learning their craft.

"The down side was the media and the record industry turned it into a renaissance, and people were re-creating instead of creating. A lot of musicians shut off a certain period of the music. I can't understand that. I'm 31, and I'm influenced as much by the Mahavishnu Orchestra, Tony Williams Lifetime, Sly & the Family Stone, Motown, James Brown, the Beatles, Led Zeppelin, Cream, and all those cats as I am by Charlie Parker, Duke



Photo by Lissa Wales

Ellington, John Coltrane, and Count Basie. I was living in that time, so how can I *not* be influenced by that? I embrace that music because it's a part of me. So, as a result, I have more of a range that I can draw from. I could be swinging 'spang-a-lang' and all of a sudden throw in a little 'Wipe Out' or 'In-A-Gadda-da-Vida' or something. Why not? If you know where to put it and it's done with care and sensitivity, it can work.

"Look, I'm a musician, okay? What-

ever sounds are in the air, I'm going to use them. I don't have to wave a banner, like, 'Oh yes, I'm a true keeper of the flame because while all these other guys are playing that rock crap I'm being the martyr and upholding the grand jazz tradition.' If Duke Ellington, Charlie Parker, Charles Mingus, Thelonious Monk, and those guys were here today, they'd probably slap us upside the head and ask us what the *hell* we're doing. They'd probably be telling us to *take* it somewhere. Pass

the baton, pal."

So "Carrier of the Torch" might be a more fitting description for Smith, who uses traditions of the past as a basis for some very modern playing. "Yeah," Smitty agrees, "that's what I'm thinking about. This music thrives on change and evolution. A lot of jazz players and teachers focus on one little area of the music, and they try to turn that into the whole concept, which is ridiculous. You have to embrace the whole spectrum of this music.

Smitty's Setup

Drumset: Pearl MLX series

- A. 6½ x 14 brass snare
- B. 10 x 12 tom
- C. 11 x 13 tom
- D. 14 x 14 floor tom
- E. 16 x 16 floortom
- F. 16 x 18 floortom
- G. 16 x 22 bass drum

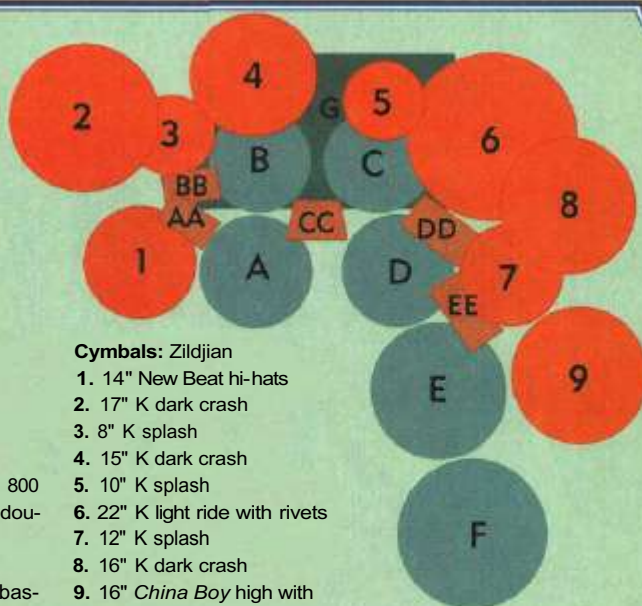
Hardware: Pearl 700 and 800 series, with an 880 model double pedal

Heads: Remo coated Ambassadors on tops and bottoms of toms, coated C.S. (black dot) on snare, *Pinstripe* on bass drum batter

Sticks: Vater 7A

Cymbals: Zildjian

- 1. 14" New Beat hi-hats
- 2. 17" K dark crash
- 3. 8" K splash
- 4. 15" K dark crash
- 5. 10" K splash
- 6. 22" K light ride with rivets
- 7. 12" K splash
- 8. 16" K dark crash
- 9. 16" *China Boy* high with rivets (upside down)
- AA. LP Rock Bell
- BB. LP Jam Block (high)
- CC. LP Cha Cha Bell
- DD. LP Jam Block (low)
- EE. LP Mambo Bell



"See, one problem is that a lot of cats don't study the influences, so their playing comes out sounding weak because there's no foundation under it. Cats have to do their homework. Get those records and play along with them. That's how I learned to understand how Max Roach phrased, and how Kenny Clarke phrased, and how Papa Jo, Philly Joe, Roy Haynes, and Art Blakey phrased. Because it's a language.

"I would take a record and listen to it like ten times in a row, learning every song on the record. Then I'd play along with it. That's when I started to figure out how they were placing their phrases. Most of the drummers at that time were playing a four-piece kit with two cymbals and hi-hat, so once you figured how a drummer was phrasing something, you could figure out what the sticking must be. That's how you learn. You're hearing the sound, and you're sitting behind the drums saying, 'How did he do that?' So you sit there and fuss with it a little bit, and all of a sudden, BAM! You've got it.

"Cats don't do that anymore," Smith says, shaking his head sadly. "Part of it is the age we're in, where everything is spoon-fed to us. Nobody wants to find out things for themselves. They want it freeze-dried, micro-waved, and BAM, it's on your plate. You have to take the initiative to find out as much as you can, and don't stop until you get everything. And I think that's what's missing in a lot of the kids today—they're just not *hungry*. They figure they can learn a couple of licks around the drums and that's all they need.

continued on page 56



Cactus Moser

STRETCHING COUNTRY'S LIMITS

By Robyn Flans

Cactus Moser can vividly recall, as a kid, riding his bicycle to the local Denver music store each day to sit and drool at the drumsets in the window. Today, Cactus is not only the drummer, writer, and singer in Highway 101, he has also been one of its chief visionaries. Throughout their six albums—*Highway 101*, *Highway 101 2*, *Paint The Town*, *Greatest Hits*, and *Bing Bang Boom*—Cactus has been an integral part of the business affairs

of the band. All of this activity, though, has resulted in Moser struggling to regain the feelings he had as a youngster, motivated only by his love of music.

While growing up on a Colorado cattle ranch, Moser began his musical adventures on guitar. He was only in the third grade, but he decided he didn't care for the instrument. He couldn't be bothered with "Twinkle Twinkle Little Star"; he wanted to play *cool* songs.



When his family moved to Denver when he was in the sixth grade, Cactus came in contact with the drums in his parents' friends' basement. That summer his parents got him a sparkle set for his birthday.

"My parents were great," he recalls. "They let me have whole bands in the basement. Nowadays, I think how our perspective has changed. Now, unless we have a big hall and techs to set everything up, we don't rehearse. In those days you rehearsed in your bedroom. I had my bed and all my goofy things in there, and we still could fit a whole band and be singing through the guitar player's amplifier. All the neighborhood kids would gather outside the house and listen to me jamming with records. Somewhere on the road I actually had a guy come up to me and say, 'I used to sit outside of your bedroom window and listen to you practicing with records.'"

Aside from a few lessons at that local music store to learn to read, Cactus learned by copying the drummers on the records he listened to. He joined stage band, although he refused to be seen in the marching band by his friends. He admits now that he felt it just wasn't "cool" enough, and wishes he had spent more time studying as a youngster.

He must have learned well on his own, though, because Cactus has gone from a career as an L.A. session drummer to the success of Highway 101. He's placed five years in a row in the country category of *Modern Drummer's* Readers Poll, and

the band has won many awards, including the Country Music Association's Group of the Year (1988 and 1989).

Although he now lives on a ranch just outside of Nashville with his family, Cactus was on comfortable turf on the road in L.A., talking about his interesting adventure in the music business.

"Even though we're supposedly country, I actually play busier in this band than anything I've ever done."

RF: What originally brought you out to L.A.?

CM: I got out of high school, having played in some clubs. I went to college for a semester, and I started hanging out in some of the places I knew were happening. There was a scene in Boulder, Colorado. Stephen Stills and Joe Walsh were up there, so I started going there. I met some people who were kind of the mainstays of the Boulder scene, and I started getting some work up there. I was in a band called the Too High Band, which was an offshoot of a band called Woody & The Peckers. It was post-'60s and Boulder was explosive. There was music everywhere.

The Too High Band was the first band I was in that got any national attention. We were sort of like the Stones meet the Eagles, and we actually had a deal offered by Mike Nesmith's label, Pacific Coast Records. We were waiting for a bigger label, though, and we started to come to L.A. to showcase. Actually I had come out here before that, playing with a guy named Dave McCorison. He had a record deal on MCA Records, and Chris Hillman was the producer. I watched a lot of little political things go down that ended his career, so I got a taste of that. But then the Too High Band was happening, and I was involved in a lot of the business of contacting record people. Finally we got an offer from Elektra/Asylum. I figured that was it, my whole fate was sealed—I was going to be a big star. Wrong! Along

Listening 101

Here are the albums Cactus says best represent his drumming...

Album Title	Artist
Bing Bang Boom	Highway 101
Highway 101 2	Highway 101
Highway 101	Highway 101
Paint The Town	Highway 101
Holiday	Andrus & Blackwood
Meltdown	Steve Taylor
I Want To Be A Clone	Steve Taylor
Salty Tears	Semi Twang

...and here are the albums he listens to most for inspiration.

Album Title	Artist	Drummer
Guitar Shop	Jeff Beck	Terry Bozzio
The Seventh One	Toto	Jeff Porcaro
Robbie Robertson	Robbie Robertson	Manu Katché
Samurai Samba	The Yellowjackets	Ricky Lawson
Little Village	Little Village	Jim Keltner
Rickie Lee Jones	Rickie Lee Jones	Steve Gadd
Layla	Derek & The Dominos	Jim Gordon
Power Station 33 1/3	Power Station	Tony Thompson

came what they called Black Friday in 1980, when everyone in the record industry got fired and the whole bottom fell out. Our guy who was flying in on weekends to see us got dumped. The next week I was calling and it was, "His office is closed." No one was about to take any chances on anything at that point. We were all crushed. It all came undone.

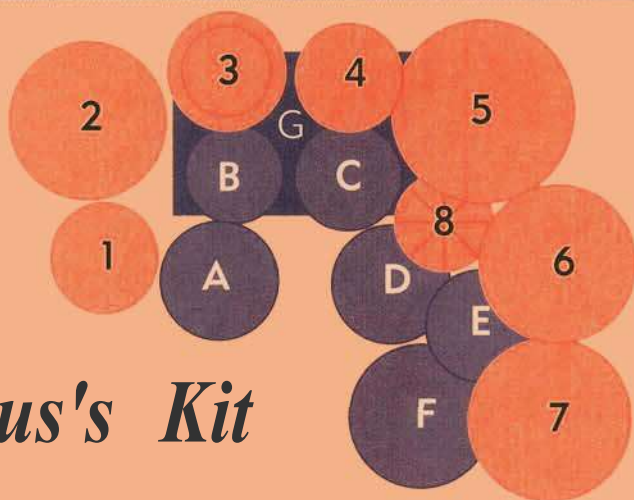
So I started looking toward other things, and I met one of the key people in my career, a person who really is my mentor, if you will—Tris Imboden. Tris gave me a push at the time I needed it. I actually met Rick Marotta, too, who was a real sweetheart to me. He was really encouraging and cool, although we never became the friends Tris and I did. Tris came out to Colorado to work with Firefall, and the Too High Band opened some of the regional concerts for them. He'd come out to the gigs and watch me play, and he'd sit in and jam, and just became my buddy. He was very much a rudimental player, which was what I was seeking.

At that point, I was listening to Jeff Porcaro all the time, who was one of my all-time heroes, and Steve



Photo by Rick Malkin

Cactus's Kit



Drumset: Pearl Custom Z series in custom champagne pink finish
A. 3½ x 14 snare
B. 10 x 10 tom
C. 10 x 12 tom
D. 12 x 14 tom
E. 2 ½ x 13 piccolo snare
F. 16x16 floor tom
G. 18 x 22 bass drum

Heads: Aquarian frosted medium on snare, clear mediums on toms and bass drum

Cymbals: Zildjian
1. 13" K/Z hi-hat
2. 18" *Brilliant* medium crash
3. 14" China with 12" *Piggyback EFX*
4. 12" splash
5. 22" Z power ride
6. 19" *Brilliant* medium crash
7. 20" K Custom China
8. 10" Remo Spoxe combination (on remote hi-hat)

Hardware: All Pearl, including a double pedal (with Valley Drum custom steel shafts) and rack system, RIMS used on all toms

Sticks: Pro-Mark 5A hickory with wood tip

Electronics: Akai S900 sampler, Alesis D4 and HR16 drum machines

Gadd was happening at that time. I started to think in terms of chops and technique and not just groove things. And Tris came along with all that stuff, and he was right there in my lap. He'd write down rudiments I should work on, although we didn't spend anywhere near as much time doing that as we did just talking about the future: "You need to get out to L.A. and start doing it in the real world. This 'big fish in a small pond' isn't going to mean a thing," he'd say. I had always known that, but I had been waiting to meet enough people in L.A., and Tris was really a catalyst. When he left Firefall, he recommended me, so I did the dying end of Firefall.

I was preparing to come to L.A. when I met Steve Taylor, a power-punk new-wave gospel artist, of all things. I met him through some studio work I had begun to do back in Denver and Boulder. I played on some demos for him, and he called me about a month later. He got a record deal, and we made the record in Denver. The producer, Jonathan David Brown, came out from L.A., and he said, "Move out to L.A. I've got a big house; you can come and live with us and I'll help you find work." Through that, I got to start doing all these sessions. On my first record date in LA, the bass player was John Patitucci. That was about '82. I had been hearing about all these guys, and it was amazing. I started doing all these gospel records, which were great musically.

continued on page 84

Alice In Chains'

Alice In Chains'

Sean Kinney

Sean Kinney

When Sean Kinney says he doesn't think about what he plays, he means it. He also doesn't want anybody else to think about it. "With us, what counts is how we all sound together. No one instrument gives us our sound; but when you put it all together, it's this thick, sick, twisted thing," Kinney says with a deep chuckle. "And all I want to do is help make it more sick and twisted. If you think about how it happens, it ruins it. People should just listen to our music, let it sink in and destroy them, and then take a couple of seconds to recover before the next song."

Simple enough in philosophy, but difficult to achieve, at least with any lasting impression. Perhaps that best explains the meteoric rise—actually, volcanic eruption—of Alice In Chains. The Seattle band's 1990 debut, *Facelift*, inexplicably sat dormant on retail shelves for nearly a year—and probably never would have cracked the *Billboard* charts if not for MTV's heavy rotation of "Man In A Box." As it turned out, that single just whet the appetite of rockers waiting for a band this pulsatingly heavy. Since then, it's been nothing but bigger tours (a support gig with Van Halen among them) and higher sales, feeding off each other. Alice In Chains left 1991 with a gold record and an unspoken promise of better things to come.

By Matt Peiken
Photos By Ebet Roberts



The band took a severe left turn earlier this year with *Sap*, a batch of acoustic-based songs with surprising warmth and depth. Then came "Would?," a song for the soundtrack to the movie *Singles* that answered more questions than it asked: No, there won't be any sophomore jinx, and yes, the band could dig to new depths of depraved sonic beauty. And if there were any skeptics still waiting for something more substantial, all they had to do was look down in the *Dirt*, a compelling set of new songs that touches on the thickness of *Facelift*, but redefines the word "heavy." It's grunge through a kaleidoscope.

And then there's Kinney. Little has changed about his drumming—muscular, but not heavy-handed—and it probably takes a digital disc player to pick up some of the subtleties: soft hits on the China, double-stroke hi-hat work and tom playing that's as musical as it is tribal. But unlike *Facelift*, there's been little shelf life to *Dirt*. Fans have snatched up copies at chart-topping pace, sparking Alice In Chains on its first cross-country headlining tour.

Sure, Kinney is enjoying it, but he still doesn't want to think about it. Just playing a creative role in a heavy rock band is satisfaction in itself. If a million or more people want to come along for the ride—dizzily unpredictable as it may be—that's a bonus.

MP: When I first met you, back in 1990, you were already talking about going back into the studio and leaving *Facelift* behind. Did the sudden success of that record kind of throw you off?

SK: It was a surprise, that's for sure. The record had already been out a year, and we really weren't expecting anything to happen. We'd been out with Extreme and then we did some dates with Iggy Pop. The second single kicked in ["Man In The Box"], and then it just never stopped. Then we started climbing higher on the charts, and that kept us out on the road another eighteen months. We did the Clash Of The Titans tour [supporting Megadeth, Slayer, and Anthrax] and then some headlining stuff. We went to Europe for a couple of months and then did the Van Halen thing. Each tour had a real different atmosphere, and none of them were really our type of crowd. But we'll play with anybody, anyway, so the crowds were good.

MP: Did you guys welcome that success with open arms, or did it overwhelm you?

SK: We didn't really notice it, to be honest, because we were on the road while it all happened. The only

"It's like if you're from Seattle, you must be cool. I'm sure some people like us because of where we live... I hate that."

way we could really tell was by people acting more weird and fidgety around us. [laughs] We'd come through town before and people would be normal to us; maybe a few would tell us our music was cool. Then we'd come through a couple of months later and it would be a lot different. All kinds of people were telling us how they were *always* into us and our music, and how they always liked the "Seattle" bands. But all these bands have been around for a few years, except for Pearl Jam, and it took a long time for anybody to even pick up on it. Then when they did, the media just turned it into a big circus. It's like if you're from Seattle, you must be cool, and I hate that. The bands haven't changed and they're all still good, but I'm sure some people like

us because of where we live, without really listening to our music and getting to know it.

MP: Did all the attention put on Seattle alter anything in terms of the way your band operated or affect the band's out-



Kinney's Kit

<p>Drumset: Drum Workshop A. 8 x 14 wood snare B. 10 x 12 tom C. 14 x 16 floor tom D. 16 x 18 floor tom E. 16 x 24 bass drum</p>	<p>Cymbals: Sabian 1. 15" rock sizzle hi-hat (with rivets) 2. 20" HH crash 3. 10" rock splash 4. 22" extra-heavy ride 5. 20" AA rock crash 6. 18" HH rock crash 7. 20" <i>Carmine Appice</i> China</p>
<p>Hardware: All DW</p>	<p>Sticks: Vic Firth <i>American Classic Rock</i> model</p>
<p>Heads: Remo <i>Falams K</i> on snare, coated <i>Ambassadors</i> on tops of toms with clear <i>Ambassadors</i> on bottoms, clear <i>Power Stroke 3</i> on bass drum</p>	

look or goals?

SK: It didn't do anything to us, because our first record was out and we were out on the road way before any of that was going on. People weren't as hip to it and it wasn't a trend until we were already back home. Nirvana, Soundgarden, and Pearl Jam all came out with their records at about the same time, and that's when it got insane. We were back home and looking at it from a distance, which was kind of strange because we were the band that kind of kicked it off. But that was good, too, because looking back on it, those three bands had to deal with all the media frenzy. But people are kind of getting sick of it, now that they've heard about Seattle so much. So *Din* has come out at the right time because the explosion about Seattle has died off and people can listen to the record and like it for what it really is.

MP: If *Facelift* had never taken off and you would have made your second record a year earlier, how would it have differed from *Dirt*?

SK: I don't think it would be much different. We wanted to make a heavier record, and this record *is* heavier, just in a different way. It's not speedier, but the feelings are heavier. It's just this depressing, evil thing [laughs], and we would have done that anyway. The songs wouldn't have really been any different; in fact, we were already getting into these kinds of songs with the last record. "Love Hate Love" was one of the last songs we wrote for *Facelift*, and we knew that was kind of the direction we were heading in. If anything, our playing is a little better on the new record because of the experience we got playing for so long together on the road.

MP: Did your personal playing style take any turns between records? You've always had a knack for adding spice to the basic heavy beat.

SK: I just play to the song, whatever I think should be there. I don't get technical or anything like that. I just like to hit and kick things. If I don't do that every day, I get in a bad mood. I don't sit around and think about anything I'm gonna play. We just jam and I play whatever I play. The other guys don't tell me what to play and I don't tell them; they play guitars and I play drums. We make comments, like maybe we should try different things, but nobody tells anybody else what to do.

MP: But you must think a little about what you're playing, at least when you're getting ready to record. For instance, sometimes it seems like you intentionally lay back and put the snare on the very back end of the beat, while other times you're right on it.

SK: That all just happens naturally. There's

no planning to any of it; we're not making puzzles. It's just the way the song goes. We don't take 87,000 tracks of each song. When we're recording, if something's not happening one day, we go on to another song. We'll start jamming on it, and if we like it, it's done. You know, we're not polishing a turd. [laughs]

There were a couple of little things different about making the new record, though. For one thing, I didn't break my hand this time! I broke my hand three weeks before the last one, and we almost had another drummer do the record. I stayed in one piece this time, and it was a lot less painful to play. Also, for this record, I actually got writing credit for a song

continued on page 102



Inside



The heart of the Los Angeles megalopolis isn't the first place you'd think to look for fine, hand-crafted musical instruments. Yet it's in just that location—the industrial community of Vernon, to be exact—that some of the finest congas, bongos, and other Latin percussion instruments are manufactured. Vernon is the home of Gon Bops of California, a name that has been synonymous with high-quality professional Latin drums for over thirty-five years.

Gon Bops founder Mariano Bobadilla is originally from Guadalajara, Mexico. The son of an inventor, he was trained as a tool-and-die maker, and worked with his father upon moving to Los Angeles. But he was also a part-time musician, playing trumpet on Olvera street (the heart of the historic Mexican district of L.A.) in the late 1940s and early '50s. These gigs allowed him to observe many Latin percussionists—and to note a major problem that they were experiencing.

"The last club I worked in," recalls Mariano, "had three floor shows a night, and they'd often feature artists from Cuba. Naturally, those artists would come in with their conga drums—which had tacked-on heads. When the heads would get slack due to the air conditioning in the club, the drummers would go into the kitchen and put the drums on top of

Gon Bops

By Rick Van Horn

a little stove—to heat the heads and tighten them back up. They'd be running back and forth from the stage to the kitchen all night!

"I was a tool-and-die maker," Mariano continues, "so I started thinking about ways to create some hardware to tune the drumheads. As a result, I wound up putting the first tuning hardware on any Latin drum. This was in 1954. I used big hooks connected to a big metal ring, and put it on a big tumba. It looked pretty massive, but it worked. At first, the Cubans wouldn't accept it—because it looked too different. But once they realized what the tuning hardware could do for them, people like Mongo Santamaria really jumped on it; they wouldn't take anything else. It completely revolutionized conga-drum design. They knew that they could always get a good sound, no matter what the temperature or the condition of the air was."

At first, Mariano simply fitted his hardware onto existing conga drums. But after the hardware took off, he started thinking about making the drum shells, as well. "I had to start analyzing what made a good shell," he says. "In 1956 I began experimenting. I bent some staves and put a piece of wire on top. It worked, but it was too slow. So I made machines to do the bending. Then there was the water: What do you put in the water to act as a solvent? How hot should it be? How long should the wood be in the dryer? There wasn't any information available on all these questions. I had to learn it as we went along.





John (left) and Mariano Bobadilla

"From making one or two drums for specific drummers," continues Mariano, "I started making more and more, on a part-time basis. By 1966 it became a full-time job. Eventually, I had seventeen employees working in my garage! I said, 'What in the hell are we doing here? Let's move!' So in 1971 I bought our first building in Vernon. Now we have three buildings housing our various operations."

And where did the name Gon Bops come from? "I'm seventy years old," says Mariano. "When I was younger, bebop was a happening style of music. A lot of songs had 'bop' in their titles, and things that were hip were 'boppin'." A friend of mine and I were working in the shop one night making drums, and he asked me what I was going to call them. So I started thinking...everything was 'bop' this and 'bop' that. And some other expressions came up, including 'gone'—as in 'real gone.' So we put them together and came up with Gon Bops."

As a true pioneer in the field of Latin percussion, Mariano is justifiably proud of his accomplishments—and understandably protective of his methods. "I get ticked off," he says, "when people ask if they can come to our factory and have us show them how we make our conga drums. After all the years and money I've invested in putting my business together, they want to learn it all right away! I'm tempted to say, 'Sure, you can come down and watch—for two minutes a day. In about forty years, you'll have learned it all, just the way I did!'"

In those forty years, Gon Bops has

grown to the point of offering eight different models of congas, along with bongos, timbales, bata drums, boo-bams, cowbells, maracas, and other Latin percussion instruments. But it's significant that the company does not manufacture fiberglass drums at all. John Bobadilla, Mariano's son and vice president of Gon Bops, explains why:

"We did come out with a solid fiberglass conga about nine or ten years ago," says John. "We wanted to offer an alternative to wood, because a fiberglass conga is more durable than a wood drum. But we found that in order to get that durability, we had to sacrifice sound. Even though we invested tremendously

in equipment, the sound wasn't what the musicians expected from us. So after about nine months we just phased out the fiberglass drums. My father's philosophy is very simple: If it doesn't sound right—if it doesn't sound *good*—we aren't going to manufacture it."

A similar philosophy has restricted the number of hand percussion and smaller items offered by Gon Bops. As John explains, "We make cowbells, because we can manufacture them here. But we've never gone into small hand percussion that involves taking an original design offshore, having it copied, and bringing it back in. If we can't manufacture an instrument in our own facility and con-

Gongas: A New Approach



Although Gon Bops honors and maintains the traditions of Latin drum construction, the company is equally involved in cutting-edge innovation. As evidence of this, in 1991 Mariano Bobadilla developed a totally new instrument that he christened the Gongas. A radical departure from the norm, it's essentially the top one-third of a conga, fitted with a bottom baffle and a retractable resonator. Mariano explains the

genesis of this unusual instrument by saying, "Latin drummers told me, 'I'm tired of carrying those big drums around. Why don't you develop something portable that still has a good sound?' Well, I thought about it for almost six months, picturing what I wanted to do. I knew that the air space of the drum is what allows the drum to resonate, so I experimented with how *much* space was really necessary. I started cutting drums down, a little at a time, until I finally reached the size that we have now—which was perfect for the acoustics. Then I thought about the resonator. We make boo-bams, which also have resonators. The longer the resonator, the more bass you get. So I used what I knew about that and applied it to the Gongas concept. I put a retractable resonator in there to help bring the sound out, and it all worked! Now congeros don't have to lug so much furniture around with them. And the sound is the same. In fact, some of the percussionists have told me that the Gongas record better than their regular drums."

Ironically, just as Mariano's original tunable congas met with resistance from Latin "purists," so did the Gongas, as John Bobadilla explains. "The biggest obstacle that we've encountered with the Gongas has been their appearance. The traditional, old-time Cuban or African players—and even some players in the European market—just don't believe that the Gongas will produce the sound they want. They think that because the drums are smaller, the sound is not going to penetrate or resonate, or the drum just won't sound like a regular-size tumba. But once they get over the looks, they realize that it's to their advantage to use Gongas, because they're half the size and a third of the weight of congas. And they sound great."

"Gongas were not designed to replace the conga drum," John continues. "They were designed to make it easier for musicians to transport an instrument that can get that kind of sound. The average conga drum weighs between 22 and 29 pounds. Double that for a pair of them, and add an 11-pound stand, and you're lugging around 70 pounds every time you move from one gig to another. We've developed a trap case in which you can carry two Gongas and a stand, and we also have padded covers you can use for each drum. This is ideal for the musician who does a lot of traveling. And Gongas even offer an advantage from an ecological standpoint, because they only take a third as much wood to make!"

trol the quality of the product—because our name is on it—then we don't sell it. For that reason, we've stayed away from getting into labor-intensive products—which some of the hand-percussion items are. We've stuck primarily with our main line of congas and bongos, and tried to sell quality. We don't try to compete in the low-end market, because there are too many people in that market already. They're not manufacturing; they're importing and selling—which is fine, there's a strong demand for that. Our philosophy is to manufacture and stick with what we do best.

"We even source all of our heads in the U.S.," John continues. "We don't use any African or Thai or Pakistani water buffalo—which are all readily available and very cheap. We figure that the head is one of the most important elements of a conga drum, and if we started skimping there, we might as well start importing all of it. We have chosen, instead, to do everything we must to maintain the quality at a level with which we feel satisfied. And it has become very expensive to do that. But, you get what you pay for—or at least we feel that way about our product."

A conga drum can only be as good as the wood used to make it. John Bobadilla states, "About seventy-five percent of our drums are made of mahogany; the other twenty-five percent are made of oak. For our oak drums, we always order a light red Appalachian oak. We try to make sure that there are no checks in it, because oak is a very dense wood, and once there is a check in it, it usually goes through the whole stave. We also try to make sure that there are no knots, because a knot will tend to loosen up.

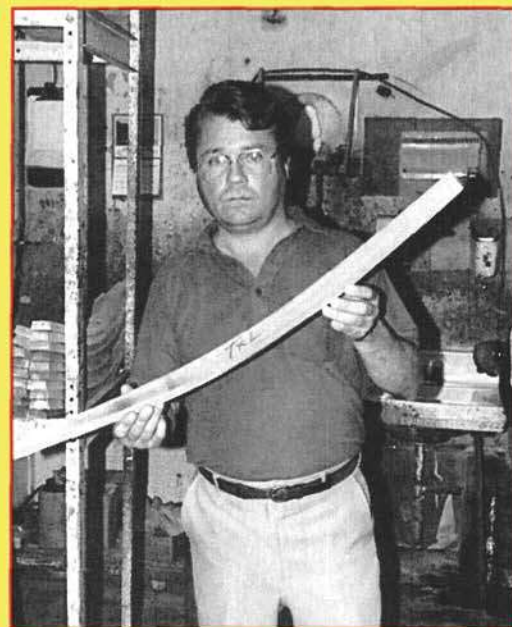
"In the mahogany," continues John, "we always order a light red Philippine mahogany. There are light and dark red mahogany, and the dark will come in various shades of darkness. If we stick to the light red, we can always stain it darker; but if we get it dark coming in we can't keep it a nice, natural look. And with light wood, I can pretty much get all the walnut and cherry wood stained finishes to be the same."

Not surprisingly, Philippine mahogany must be imported from the Philippines. This presents its own problems, which John outlines. "I just double-ordered my

last shipment coming in," he says, "because there are problems bringing in raw, unfinished lumber. They're putting a 14% value-added tax on unfinished material leaving the country, because they want to do the finishing work there. But the lumber will come in 1 15/16" or 1 7/8" thick, instead of exactly 2" thick—which is a big problem for me. Of course, every problem can be solved with money, but things are getting crazy. Every shipment comes in with a different price; it's a commodity that I can't control. Unfortunately, mahogany is the best wood for my purposes. It's not as hard as oak nor as soft as pine, it takes a beautiful finish, and it sounds great. But because of problems within the Philippine government, the over-forestry of the wood, and other things involved with the industry, things are very tentative right now. Regrettably, there is no domestic source for mahogany; it's a tropical wood."

Based on the problems that John outlined, it would seem that Gon Bops would benefit from an alternative source of materials—and the company is, in fact, looking into that option. "With deforestation happening all over the world, everybody is concerned about whether our children are going to have trees to climb," comments John. "Mahogany is becoming harder to obtain, so over a year ago we began research into whether or not we can make conga drums out of something else. We're experimenting right now with poplar, because it's much more readily available, takes a good finish, and doesn't have to come in from a foreign source."

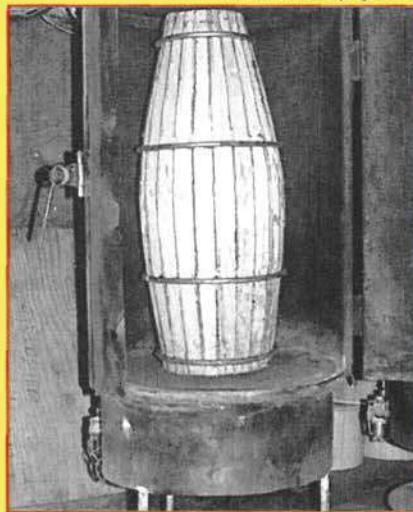
A conga drum begins life as raw lumber purchased from wholesalers in lengths of 9', 12', or 16', pre-cut to the thickness of the drums. Based on sales projections or actual current orders, staves for X number of quintos, X number of congas, etc. are cut according to cutting templates. The wood stock is cut lengthwise to give it the angles necessary to join with other pieces into a cylindrical shape. Once the boards are cut and inspected, they are steamed so that they can be bent to create the contour of the drum. Then they're put onto a press to create the contour for the "belly" of the conga. At this point, any staves with flaws in the wood are removed and replaced.



Does bending the wood give it any sort of tension that affects the drum acoustically? "No," says John. "Once the staves are formed, they stay that way. They're put back into a wood room and heated for a certain period of time just prior to assembly, and even then they have no tendency to straighten back out."

Shaped drums are stored for a certain number of days in a special room that has both a humidifier and a dehumidifier—to balance the moisture content as much as possible and stabilize the wood. Then each drum is disassembled and every piece is re-inspected. At this point, any flaws that are discovered (such as checks in the wood, worm holes, or knots) can still be removed. As John explains, "It's much easier to pull a stave out at this stage and toss it than it is to assemble the drum, turn it, finish it, put it in stock—and then discover the check a week later and have to dispose of the fin-

continued on page 119



Premier Signia Drumkit

■ by Rick Van Horn

This English beauty offers some unique features in a package that's as attractive acoustically as it is visually.

In January of 1992 Premier launched their new *Signia* series to much fanfare and a lot of market interest. The kits didn't become available in the U.S. until the middle of the year, and it took us a while to obtain one for review. But the wait was worth it, since the *Signia* represents a real departure for Premier and offers a number of both original and time-tested features.

Construction And Appearance

The *Signia* is Premier's first all-maple kit, and features ply configurations that differ with the size of the drums. Tom-toms are four-ply; snare and bass drums are five-ply. The shells are also fitted with beech reinforcing hoops for additional strength. The kit we tested was a five-piece model, including 10x12 and 11x13 rack toms, a 16x16 floor tom, an 18x22 bass drum, and a 7x14 snare drum. (The standard five-piece configuration normally includes a 5½x14 snare drum instead of the 7x14, and a 16x22 bass drum instead of the 18x22. But *Signia* drums are available individually in a wide range of sizes, so you could tailor your own setup with no problem.)

Shell construction was excellent on all the drums, with exceptionally fine bearing edges and a nice, satiny sealer on the inside of the shells. A special feature of

the *Signia* drums is that they are actually made slightly undersized. This means that there is a 6mm gap between the shell and the rim of the drumhead on each drum. This results in an "extended head" arrangement that is used on timpani and gong drums to improve resonance and projection. I think the design works, as we'll see later on.

Our test kit was finished in Premier's Coral White lacquer finish, which is quite different from a gloss white or creme. It has a distinct luster and depth under the color, giving a pinkish or greenish iridescence depending on how light strikes it. Other finishes available include Ebony, Cherry Wood, Topaz, and Sapphire. As is usual with Premier drums, the plating on all hardware is absolutely top-notch.

The look of the lugs is one of the major departures on the *Signia* kit. Rather than Premier's distinctive reverse-teardrop lugs, the *Signia* features small single-bolt posts that receive the tension rods. These posts are connected by long steel tubes that give the drums a somewhat old-fashioned tube-lug look—but are also a key ingredient of the kit's new mounting system (which I'll go into later). So even though the *Signia* offers cutting-edge technology, it actually has a somewhat traditional look about it at the same time. (I must say that all the large metal tubes on the drums seemed to contribute to their weight—which was significant.)

It's impossible to describe the appearance of the *Signia* kit without mentioning the unique method used to attach the tom holders, floor tom leg brackets, and bass drum spurs to the drums. None of these are attached directly to a drumshell. Instead, they are all attached to plates that span two of the tubular tension fittings. The plates are affixed to those fittings with a drumkey-operated clamp. Loosen the clamps, and the entire assembly can be moved up or down on the tubes—offering tremendous flexibility in positioning.

Premier's Tom Meyers told me that although this "isolation" system is designed to minimize hardware-to-shell contact, it isn't an attempt to duplicate

the effect of RIMS mounting. But it does go a long way toward providing acoustic isolation, and that can't help but contribute to the overall resonance of the drums.

The snare drum was appointed differently from the other drums, in that it was fitted with a molded-aluminum "stress ring" top rim. This die-cast rim adds a massive look to the drum that is, frankly, inconsistent with the rest of the drums, and looks a bit out of place. I know that there are drummers who swear by the advantages of this type of hoop, including its ability to maintain the drum's tension even if one or more lugs should loosen. But I honestly have to say that I think this rim is a bit of overkill, and that a *TR8* triple-flanged steel hoop like those that grace the rest of the drums (and the bottom of the snare drum) would have been just fine. But this is a matter of personal choice, and is certainly not any sort of flaw in the drum's design.

Sound

In a word, *Signia* drums are *resonant*. The toms, especially, were loud, round, and penetrating—with plenty of ambience and attack. Much credit for this excellent sound must go to the new *Rod Morgenstein* Signature heads the toms were fitted with. These are medium-weight, single-ply, white-coated heads designed by Rod to offer a sound close to that of *Ambassador*-style heads, but with added durability for the hard hitter. I'm generally not fond of coated heads on toms, and I lean toward twin-ply heads (more for their acoustic characteristics than their durability). But I still enjoyed the sound, feel, and response of the toms fitted with the *RM* heads. And although the snare drum came with Premier's *SD Studio* batter (a heavy-duty, coated batter that sounded fine), I preferred it with a *Morgenstein* head. There was a bit more life and crispness to the drum with the slightly thinner head—and yet I had no lack of confidence in its durability.

To talk a bit more about the snare drum, I was impressed with its snare sensitivity, considering its 7" depth. Naturally,

with a drum this deep, the optimum pitch range was in the low registers. This would make a wonderful hard rock drum, or a studio fatback drum, or a drum for those who like a throaty sound from a snare. It did not shine when tightened up for a high pitch—in fact, it tended to choke a bit. But if you wanted to play in that register, you would probably opt for the 5½x14 model anyway. I must say that, when the 7" drum was tuned in its optimum range, its volume and projection were absolutely *frightening*. The heavy, clear plastic muffling ring supplied with the drum flattened the sound out a bit too much for my taste; I used a smaller, thinner *Zero Ring* instead—and wound up with a drum that penetrated through anything—and still had enough sensitivity for brush work!

Part of the snare drum's exceptional sound can be attributed to its unique strainer. Besides offering a totally new style of throw-off, it also features a completely removable butt bracket. By putting the throw-off in the "off" position and then loosening a thumbscrew on the butt, the snares can be removed entirely from the butt assembly—while still being attached to the butt bracket. This means that you can change a bottom head without having to disconnect the snares from the strainer (and thus lose your snare tension setting). When the new head is installed, the butt bracket simply slips back into its holder and the thumb screw is tightened back down to secure it. The tension adjustment on the snares is never affected in any way during this entire operation. What a nifty idea!

The bass drum posed the greatest acoustic problem for me. It came fitted with a Premier *PD* batter head and a black logo front head with an 8½" hole. The *PD* head is a single-ply head with a thin white ring added for sound control purposes. Out of the box, the *Signia* bass drum gave me punch, projection, resonance—everything I could want—except bottom. No matter how I tuned it, I just couldn't get the low end I thought I should from an 18x22 drum. That sucker



should have sounded like *thunder*—and it didn't. That is, until I put on a series of two-ply, heavy batter heads. I tried Remo *Emperor* and *Pinstripe* models, and an Evans *Rock* model. And *there* was the sound. Big, boomy, and with *lots* of bottom. I think Premier has missed the boat here with their choice of head for this drum. They have a twin-ply damped drumhead called the *DS* in their line, and I earnestly suggest that they install it on the *Signia* bass drums in the future, to really maximize the wonderful low-end potential of this drum.

Hardware

The *Signia* kit is equipped with stands from Premier's 4000 series. It's heavy-duty, double-braced stuff, and works very well. The cymbal tilters on the straight stand and mini-boom are fitted with a cute feature: a small spring within the tilter itself that extends a tiny loop out of the ratchet teeth to create a memory lock. For those who rotate their tilters down

when packing up, this feature would provide a convenient method of obtaining the same position each time the stand is set up.

The hi-hat features an inner spring adjusted by a large rotating dial. The tension level is easy to see, due to a slot in the unit through which you can see the spring and a set screw atop it that moves as the dial is turned. This is all to the good, and the unit works very smoothly. But I did have a problem with the amount of leg spread on the tripod. When it is at full extension (which it must be in order for the pedal unit to sit flat on the floor), the legs span 20" from foot to foot, and over 8" from the side of the pedal to either leg. Now, that's good for filling another pedal into (such as a double bass drum pedal or a remote hi-hat pedal) since the tripod doesn't rotate on the shaft. But it makes it tough to get the hi-hat in close to the snare while fitting it in and around the legs of other stands.

The bass drum pedal (a model 253



Problems

Let me preface this section by clearly stating that, generally speaking, the *Signia* kit is excellent. But I did find some problems, and though it might sound like I'm nit-picking, problems like these are all the more aggravating when they occur on a kit of such (otherwise) obvious quality.

To begin with, the 4016 mini-boom has the shortest boom arm I've ever seen—only 10" long. Short boom arms are common on combination

straight/disappearing boom stands, but this isn't one of those. It's strictly boom-only, and being such, needs a longer boom arm to be practical for a stand with such a wide tripod base.

The bass drum spurs are designed with oversized rubber feet threaded to rotate back in order to expose the spiked tip of the spur. Unfortunately, the feet on our test model were fitted on so tightly that instead of rotating forward or back, they caused the spur tip itself to unscrew

from the leg of the spur! I don't understand why the spur leg was in two parts, anyway—it would make more sense to make the spur from one solid piece of steel. (After working with the foot for a while, I did manage to get it loosened up enough to spin freely—but this should not be an issue with a kit of this quality.)

Finally, and most aggravating of all, I found that the bass drum hoop was too thick (even after I removed the rubber protective strip) to allow me to attach my DW single or double pedal. Corporate competition and the excellence of the Premier 253 pedal notwithstanding, it seems strange to me to produce a drum that prohibits the use of an industry standard pedal.

Conclusion

Minor problems aside, the *Signia* is an attractive and innovative series. It sounds great, is available in a wide variety of sizes for those who like to custom-tailor their own kits, and offers features that make it unique among top-quality maple kits. A standard five-piece kit carries a suggested retail price of \$3,279.

twin-chain-drive model) is small, quick, and easy to play. The tom-tom mount is Premier's heavy-duty *RokLok* model. It works very well (and it includes a handy third hole for a cymbal arm), but it certainly looks massive—especially when combined with the tom-mounting brackets. (I do think Premier could shorten the down tube on this mount to save some weight. Does anyone really *need* rack toms four feet in the air?)

Slingerland Radio King Snare Drums

■ by Rick Mattingly

Over the past five years I've reviewed all kinds of snare drums: shallow drums, deep drums, drums with multiple strainers, drums with adjustable air vents, drums made of exotic woods, even drums made of cymbal metal. Every time I was sure that I had seen it all, someone would

find yet another way to reinvent the instrument. Now, after years of promises, Slingerland has brought back *Radio King* snare drums. And there is absolutely nothing revolutionary about them.

The "new" *Radio Kings* come in only two sizes (5½x14 and 6½x14), are made from traditional maple, have very basic lugs, rims, and strainers, and feature only a few standard finishes. And they're among the best snare drums I've seen in years.

This is not nostalgia on my part. I wasn't around in the '40s when *Radio Kings* were considered state-of-the-art, and I've never subscribed to the theory that something old is automatically better than something new.

But I do appreciate basic simplicity and quality, and these drums have both. They are constructed in the classic *Radio King*

tradition from a steam-bent piece of solid maple. Wood reinforcement rings are used at the top and bottom to help keep the wood in shape. Each drum has eight tension lugs, a simple drop-lever snare strainer, and a butt plate. There are no internal mufflers. The snares are 16-strand spiral and are held onto the strainer and butt plate with nylon cord. The drums come fitted with an Evans *Uno 58 WOO* batter and an Evans *Resonant 300* snare head. The logo badge is scalloped brass just like the original *Radio Kings*, except that these say "Ridgeland, S.C." instead of "Chicago."

There are two choices when it comes to rims. When these reissues were first introduced, they came with the original-style double-flanged hoops with the name *Radio King* engraved into the batter hoop. Slingerland has since made the drums

available with more modern triple-flanged hoops, without the engraved name, as an option.

No one has had to consider the number of flanges in a hoop for many years now, so perhaps a brief explanation is in order. On very old hoops, there is no flange at all. They are circular pieces of flat metal that were used to tension the heads by means of claw hooks. (Imagine a metal bass drum hoop and you'll get the idea.) Double-flanged hoops were bent twice at the bottom to make a collar over the drumhead's counter-hoop. This also allowed holes to be drilled for direct insertion of tension screws, eliminating the need for claw hooks. This is the type of hoop used on the "engraved" models. Triple-flanged hoops, which have been used on practically every drum made in the past 30 years, have an additional bend at the top of the hoop that provides a slightly rounded surface that offers more contact for rimshots and is easier on sticks. Most hoops are bent outwards at the tops; Slingerland hoops have always been bent inwards. The company refers to these as *Stick Saver* hoops.

I fully expected the engraved, straight-sided hoops to be a lot harder on my sticks on rimshots, so I was quite surprised when they weren't. The dents were a bit narrower and had sharper edges than those produced with the modern rim, but they weren't any deeper. I happened to speak with a drum salesman at a local music store who had gotten in a new *Radio King* with the engraved rim, and he reported the same thing. He took the drum out on a loud gig where he was slamming a lot of rimshots, and he didn't break any more sticks than he usually does. The rim is reasonably thick, and the edges are slightly rounded, so perhaps those triple-flanged hoops we've been using all these years aren't as big a neces-

sity as we've always assumed.

In terms of rimshot sound, I didn't detect any significant difference between the two rims. They both produced very solid pops that blended well with the fundamental sound of the drum. I also tried some bossa-nova style cross-stick rim clicks, and again found no significant difference. The engraved rim extends up above the drumhead a bit more than the standard rim, which can make rimshots a bit easier, but can also make unintentional rimshots more likely.

But you might want to forgo the engraved hoops and go with the *Stick Saver* model. Why? Because the engraved, straight hoops add *three hundred and fifty dollars* to the cost of the drum. Frankly, I found that hard to believe. I spent some time trying to find some other differences between the drums with the engraved hoops and the ones with the modern hoops, but couldn't. So I called Slingerland and asked if, in fact, the engraved hoops were the only difference between a drum that sold for \$600 and a drum that sold for \$950.

Yep, that's the only difference.

The Slingerland spokesman did point out that the engraved rims are made of brass and are triple chrome-plated, while the regular rims are made of steel. Also, the engraved rims are made in the U.S., unlike the standard rims. And that engraved name on the rim *is* very attrac-

tive. But based on my tests, the differences between the hoops are more cosmetic than functional, so if you don't quite have the bucks for the engraved hoops, be assured that you can still have access to the classic *Radio King* sound at a more reasonable price.

And these drums definitely have that sound. I suppose it's that solid shell that gives it the ring and brightness usually associated with metal drums, but also the warmth and depth of tone only found with wood. Without any mufflers, the drums have tremendous projection and ring that should cover the loudest situations. The extra ring produced by the 6½" model also made that drum a bit brighter sounding than its 5½" little brother. With a thin *Zero Ring*, the drums sounded more contained (without sounding muffled).

Snare response was excellent to within a half inch of the rim. The drums sounded equally good whether the snares were crisp or loose. They also sounded good over a wide tuning range, from fairly deep to cranked tight.

One item on the spec sheet that Slingerland sent me particularly caught my eye. It seems that hide glue is used on the shell joint and to attach the reinforcement rings. I once took an instrument-repair course in which I learned that hide glue is used on fine violins and classical guitars. The glue is made from leather, which means that it is porous, unlike



plastic-based glues. When used to join wood together, the glue becomes like part of the wood itself, and vibrations are able to pass through it. It is also very strong. We were cautioned to be very careful in applying it, because once wood is joined together with hide glue, it's virtually impossible to separate it. Many furniture manufacturers use it for this reason. Suffice it to say I was impressed that hide glue is used on *Radio Kings*.

The models with the engraved rims are available in five finishes: creme lacquer, black lacquer, red violin (stain),

natural maple, and marine pearl. The models with the standard rim are not available with marine pearl. The natural maple and red violin finishes are excellent; in this respect, Slingerland is benefiting from being owned by Gretsch, who has always had excellent finishes. The marine pearl is classic, and seems right for the engraved models. There was absolutely nothing wrong with the creme finish that was on one of the drums we received, and I assume the black finish is of equally high quality, but I must admit it looked bland next to the

marine pearl and wood finishes.

The 5½x14 *Radio King* with the engraved hoops (*SRK 110*) lists for \$950 while the 6½x14 drum (*SRK 111*) goes for \$1,000. For those who are happy with the standard rims, the 5½" model (*SRK 210*) retails for \$600 and the 6½" drum (*SRK 211*) lists at \$650. The drums with the engraved hoops are expensive, but they have that classic *Radio King* look. Either way, you're going to get the classic sound.

Drumslinger Tom Bags

■ by Rick Van Horn

From the creative mind of Bob Gatzen and the high-quality production talents of Tough Traveler come the new *Drumslinger* tom bags. As usual with products from this design team, these bags offer features that set them apart from the norm.

Essentially, the *Drumslinger* tom bags are bags-within-bags. Each bag features an inner bag made of water-resistant Parapac nylon. This bag zips closed, completely enclosing the drum. The "lid" of the bag is padded for extra protection, and also features a pouch for the storage of a spare drumhead. The outside of the bag is created by a wrap-around "tongue" made of DuPont *Cordura* nylon, lined with *Nulite* foam. This tongue wraps around the drum and is cinched with two web straps that secure with *Fastex* side-release buckles. The main idea is that any given size of bag

can adapt to a wide variety of models of drums, with or without RIMS mounts. Thus, if you happen to need to change drums or mounting systems, you don't need to buy a new bag.

Working with the bags was a bit awkward at first, since the bag-within-a-bag design is a little bulkier than a standard hard-shell case or bag. But once I learned how to pop the inner bag over the drum from above (rather than trying to insert the drum into the bag) and then zip it closed, things got a lot smoother and faster. And once the tongue was secured around the drum, the amount of protection afforded to the drum by the bag was obvious.

As is normally the case with *Drumslinger* bags, the construction quality and durability of the tom bags is excellent. They are provided with both webbed carrying handles and removable web shoulder straps. They're no substitute for hard-shell or ATA cases when serious travel or shipping is called for, but for situations where bags are appropriate, these bags offer exceptional quality and versatility. They're available in the following sizes and prices: 10" (will also accommodate 8" drums) - \$76.50; 12" - \$84; 13" - \$91.30; 14" - \$101.50; 16" - \$116.50; and 18" (doubles as bass drum bag) - \$168.





YESS

It Comes Down to Two Things: Sound and Stability

You want your toms responding clearly to your most delicate strokes, singing out with maximum resonance every time you lay into them. And you want them to stay put. No wobbling that can throw off your timing when your playing demands split-second precision. You want to play Yamaha Maple Custom™ drums with the Yamaha Enhanced Sustain System, YESS™: tom holders that are attached to the drum only at the acoustic node.

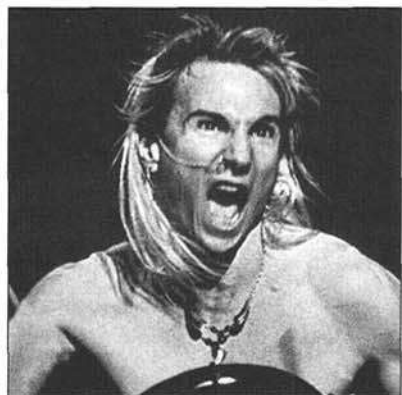
A mounting system that gives your floor toms and rack toms a sharp attack with full sustain, while offering total stability and flexible positioning. No bulky, unsightly hardware that prevents you from putting your toms as close together as you want them. A system that lets the drum reach its full potential, so you can reach yours.

**Yamaha Maple Custom with
YESS – technology that puts the music first.**

YAMAHA®
The Pursuit of Sound™

**Modern Drummer
magazine is pleased
to present these
outstanding artists at:**

MD's FESTIVAL



TERRY BOZZIO

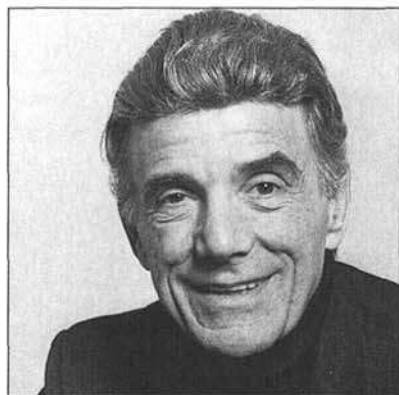
Progressive rock giant, veteran of Frank Zappa, Missing Persons, and Jeff Beck
(Courtesy of Paiste Cymbals and Pro•Mark Drumsticks)



ROB AFFUSO

Power-rock authority behind the multi-platinum band Skid Row
(Courtesy of Sabian Cymbals)

**SATURDAY
MAY 15**



LOUIE BELLSON

Preeminent big-band stylist and double-bass pioneer
AND HIS BIG BAND EXPLOSION
(Courtesy of Remo Drums and Zildjian Cymbals)

SPECIAL ATTRACTION HIP PICKLES

Exciting drum corps quartet
(Courtesy of Stingray Percussion)



MICKEY CURRY

Session and tour master with Bryan Adams and Hall & Oates
(Courtesy of Yamaha Drums)

**SATURDAY, MAY 15 and
SUNDAY, MAY 16, 1993**

**Memorial Auditorium, Montclair State College,
Upper Montclair, New Jersey**

(Located within convenient traveling distance by public or private transportation from anywhere in the New York City/North New Jersey area)

Seating is limited, and all previous Festivals have sold out well in advance. Ticket orders must be handled on a first-come, first-served basis, so send your order today! Please use the form on the facing page (or a photo-copy) to order your tickets. Orders must be postmarked no later than April 15, 1993. Tickets will be accompanied by a flyer giving local directions and transportation information.

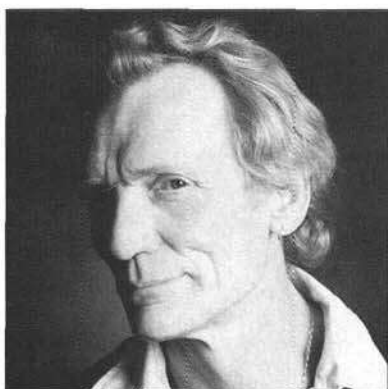
DOORS OPEN 12:30 P.M.—SHOW BEGINS 1:00 P.M.

New Jersey weather can be fickle, and previous Festivals have been touched by rain. We suggest you come prepared.

Attention long-distance travelers!

For the best available airline fares and reservations, along with hotel accommodations at discount rates, call MD's exclusive Festival Weekend '93 travel agency, Travel Ventures, at (800) 846-0600, or Fax them at (201) 239-8969. Identify yourself as a Festival-goer upon calling.

WEEKEND '93



GINGER BAKER

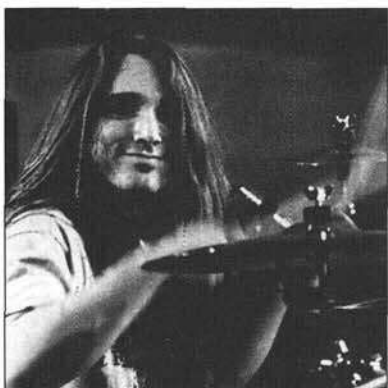
Legendary drummer of Cream and Blind Faith and now with Masters Of Reality
(Courtesy of Ludwig Drums)

**SUNDAY
MAY 16**



DENNIS CHAMBERS

Explosive funk and fusion star
AND GRAFITTI
(Courtesy of Pearl Drums, Calato/Regal Tip Drumsticks, and Evans Drumheads)

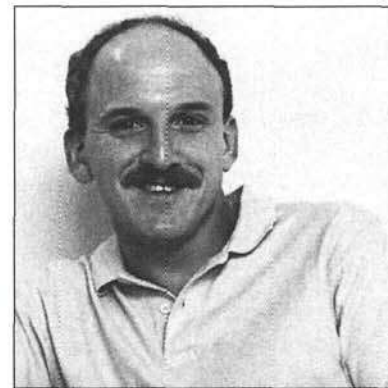


DAVE ABBRUZZESE

Driving force behind Pearl Jam and a leading figure in alternative rock drumming
(Courtesy of Drum Workshop)

SPECIAL ATTRACTION THE DRUMS OF BLACK BOTTLE

Dynamic Scottish pipe-band drummers
(Courtesy of Sabian Cymbals, Remo Drums, and Vic Firth Sticks)



ADAM NUSSBAUM

Innovative jazz drummer for John Scofield, Gary Burton, Michael Brecker, and the jazz luminaries of the world
(Courtesy of Sonor Drums)

MD's FESTIVAL WEEKEND '93

NAME (please print) _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Sat, May 15 _____ Tickets @ \$23 each = \$ _____
Sun, May 16 _____ Tickets @ \$23 each = \$ _____
Sat/Sun Tkt Pkg _____ Pkgs @ \$42 each = \$ _____

All prices include New Jersey sales tax.
(PERSONAL CHECKS OR MONEY ORDERS
IN U.S. FUNDS ONLY; CASH CANNOT BE ACCEPTED)

**Save \$4.00 on a
full weekend package!**

Mail order form to:

MD's FESTIVAL WEEKEND '93
870 Pompton Avenue
Cedar Grove, NJ 07009

(Note: Artists scheduled to appear are subject to change without notice.)

I understand that tickets are available on a first-come, first-served basis, and that my order must be received by MD postmarked no later than **April 15, 1993**. I also understand that if tickets are no longer available upon MD's receipt of my order, my money will be refunded.

TICKET ORDER FORM

S&S Industries Stinger P1 Trigger Pad and Stealth ST7000 Bass Drum Trigger

■ by Rich Watson

The military gave us the Stealth, a superfast bomber with a weird, aerodynamic shape. S&S Industries offers the *Stealth ST7000*, a kick drum trigger so compact that it may only be noticed for its high-flying performance. The company's fondness for military nomenclature continues as its new recruit, the *Stinger P1* trigger pad, follows the veteran *Stealth* into the not-so-cold war of electronic trigger competition.

Stinger P1—Basics

The *Stinger's* standard 10" drumhead and steel rim are tightened onto a black enameled cast aluminum base/stand mount with six 1¼" key rods. Two closely placed piezo transducers affixed to a steel resonator plate produce the head trigger spike. The second transducer provides a more uniform response and—in the event that one trigger fails—a backup. The steel plate is sandwiched between two 1"-thick circles of foam rubber. The externally mounted rim trigger (another piezo) is protected from stick attack by the "Rim Trigger Housing"—a small semi-enclosed block of aluminum pop-riveted to the base. Separate ¼" inputs access the head and rim triggers. The unit's overall outside dimensions are 12" x 4½". Despite its predominantly aluminum construction, the *Stinger's* weight is comparable to other pads made of plastic and rubber.

S&S's motto, "Shaping The Future," is exemplified in the delta wing-shaped (borrowed from the *Stealth*?) protuberance on the underside of the *Stinger's* base—ironically, the part of the product least visible to the public. This section houses the unit's two inputs and compression mounting clamp assembly. The clamp, which accommodates items like angle arms and tom and accessory mounts up to 7/16" in diameter, is tightened with a large, comfortable knob. This type of horizontal mount facilitates tilting the pad without the need for additional swivel clamps.

S&S recommends buying its own replacement drumheads, but standard 10" heads will do. A rectangle of gum rubber beneath the Rim Trigger Housing allows it to be "flexed" out of the way of the rim for head removal and installation.

Sensitivity

The strong spike produced by both *Stinger* triggers required a relatively low level of gain on my *drumKAT*. The pad trigger tracked all strokes—at all dynamics—exceptionally well. S&S's Larry Shamus tells me that the slight decrease in sensitivity away from the center of the head was a conscious choice to reproduce the same effect present on an acoustic drum.

Perhaps the most impressive aspect of the *Stinger's* response is that its commendable sensitivity doesn't compromise a truly discrete rim trigger signal. True, my *drumKAT's*, interaction-suppression circuitry is largely responsible, but several other dual triggers have thwarted even the *KAT*. Pleasantly surprised by the two triggers' independence, I tried rooting out any telltale interaction with the acid test of trigger isolation: assigning two timbrally dissimilar sounds, such as concert bass drum and crash cymbal, that can't "hide" behind one another. Beating on the *Stinger's* head didn't trigger the rim. More impressively, beating on its rim didn't trigger the head. In short, the *Stinger* passed the test with flying colors.

S&S provides a chart of recommended settings for five of the most popular interfaces. As it turns out, the *KAT* "learned" the *Stinger's* clean, discrete signals easily, so I had no need to refer to it. But to me, its inclusion implies a) the manufacturer has successfully tested its product with a number of interfaces; b) its people care whether you return happily to the business of drumming or spend your time spelunking for a usable sound; and, *just maybe*, c) the manufacturer has exercised similar attention to detail in the design and quality control of your investment. All hats off to S&S!

Feel

The *Stinger's*, real drumhead and rim placed over foam rubber—a design it shares with several other pads on the market—provides a physical response that closely resembles that of acoustic drums. Its head can be tightened or loosened with the key rods to suit a player's personal taste. The rigidity of its metal rim enhances not only the tactile simulation, but, as I've mentioned in previous reviews, produces an audible rim shot that helps bridge the psycho-acoustic canyon between physical exertion and your monitor speaker. Drummers wishing to be seen and not heard—except through the sound system—or those wanting to practice undetected into the wee hours may be less attracted to this feature.

Quality/Durability

Larry pointed out that many of the *Stinger's* parts, including head, hoop, key rods, and mounting bracket, are industry-standard. This is especially good news to traveling drummers who don't want to conduct a treasure hunt for obscure replacement parts in the middle of an uncharted road gig. All visible parts of the *Stinger* housing are welded; nothing is bolted on. The resulting integrated appearance is not only aesthetically pleas-



ing, it suggests sturdiness as well. The unit's precise finish work further supports this impression. Its remarkable two-year warranty speaks louder than words.

Stealth ST7000—Basics

The *Stealth* kick trigger's playing surface, a 2 5/8"-high x 2"-diameter cylinder of soft urethane composite, is mounted on a 12-gauge black enameled cold-rolled steel base. A piezo transducer within the cylinder's hollow center responds not directly to beater contact, but to the impact of air produced when the beater compresses the chamber. *Velcro* strips on the bottom of the base help prevent it from creeping across a carpeted stage. The included reverse-angle hardwood beater features a unique tapered shaft that accommodates standard 1/4" and Yamaha/Tama 6mm pedal fittings.

I got off on the wrong foot (as it were) with the *Stealth* when it wouldn't work with my battered but noble Slingerland *Yellowjacket*. Conflicting "feet" on the mounting areas of the products didn't allow the pedal's beater, offset from the center by 3/4", to align with the *Stealth*'s playing surface. Fortunately, the folks at Manny's Music, who have done me more favors than I'll ever repay, loaned me a pedal for a few days to do this review.

With its general interface-ability in doubt, I tried using the *Stealth* with other pedal makes and models. Except for my *Yellowjacket* and an old Tama (also no longer made), it mounted easily onto every pedal in the shop.

The *Stealth*'s most obvious virtue is its compactness. Its tiny footprint extends less than 2 1/2" beyond the front of a pedal! And with total dimensions of only 4" x 6 3/4" x 3 3/4", it won't crowd an Isuzu glove compartment, let alone a trap case.

Double kick players should note that the *ST7000*'s playing surface is only large enough for a single beater. However, 1/2" inputs on both sides of the base not only accommodate different setup preferences, including left-footed playing, but they permit two *Stealth* triggers to be "chained" into a single interface or sound source input with no discernable degradation of signal. For players who use double pedals, S&S offers the *Stealth ST7002* double bass drum trigger.

Sensitivity

In general, I've found that kick drum triggers with a natural feel are not as "hot" as trigger pads meant to be played with sticks. The *Stealth 7000* is no exception, and performed best with the gain on my *drumKAT* nearly maxed. At that setting, the *Stealth* tracked all notes regardless of speed or dynamic, and produced a smooth, broad dynamic range. Its air-compression approach to triggering—which probably accounts for the modest spike level—virtually eliminates false triggering from external vibration and double triggering from sloppy foot technique.

Feel

The *Stealth*'s playing surface is slightly higher than that of other triggers that incorporate a reverse-angle beater. Consequently, the distance the beater must travel is shorter. It is also shorter than on my straight-beater kick trigger. I found this difference frustrating when I tried to play hard (like being forced to bunt when I wanted to knock one out of the park). A couple of other drummers I talked to agreed. Anticipating my continued dissatisfaction with this characteristic after a test run with several pedals at Manny's, I specifically asked to borrow a Gibraltar

9211 pedal because of its adjustable stroke length. (Had I not been expected to return the *Stealth* to S&S in its original condition, I would have pursued the simpler, cheaper option of bending the beater rod to an angle that provides a comfortable throw.)

With the pedal spring tension cranked up high, the *Stealth's* low mass and minimal floor contact permitted a slight backward-forward rocking motion of the entire pedal—generated by the shifting force upon the pedal posts, and no doubt exacerbated by the increased stroke length. This didn't bother me particularly, but other tight-pedal drummers accustomed to behemoth bass drums or kick triggers with foot plates or heftier bases should be aware of it. At pedal tensions that most drummers would consider normal, and on a carpet or suitably large throw rug, the *Stealth* was as stable as triggers several times its size.

A pad's physical response is perhaps the most important component of "feel." *Stealth's* urethane composite material rebounds naturally and provides plenty of satisfying give when played hard, thus creating a very convincing tactile facsimile of an acoustic bass drum head.

Quality/Durability

Because the *Stealth's* design is so simple, only a couple of features invite inspection for quality: The urethane pad is mounted solidly on the base. Wires to the inputs, although

exposed, are snugly heat-shrunk and sheltered within the steel base (which I suspect you could drive a truck over). Curiously, the double thickness of steel on the hoop clamp flange doesn't quite extend to the vertical base wall. The aim, it appears, was not to reinforce the point of the trigger subjected to the greatest stress, but to facilitate secure pedal attachment. Perhaps the most revealing evidence of *Stealth's* durability is its two-year guarantee. At least twice as long as the industry standard, this demonstrates S&S's confidence in their product's quality.

Conclusions

Acknowledging the subjectiveness of "feel," I still say the *Stinger P1* and the *Stealth ST7000* feel as good as or better than any trigger units presently on the market. Due to its size, the *Stealth 7000* will appeal especially to the convenience-minded. But its excellent dynamic interpretation should intrigue sticklers for performance as well. The *Stinger's* independence between pad and rim triggers is, in my experience, unsurpassed. Both products exhibit a simple design, quality materials and workmanship, and an exceptional warranty that suggests they will survive the rigors of the road. The *Stinger* lists for \$150, as does the *Stealth* single-pedal version. The *Stealth 7002* lists for \$200. More information is available through S&S Industries, 23 Great Oaks Blvd., #A, San Jose, CA 95119, tel: (408) 629-6434, fax: (408) 629-7364.

Yamaha RY10 Rhythm Programmer

■ by Rich Watson

They're ba-a-a-ack! Those infernal machines that threaten our jobs and mock us with their perfect time and consistency—until we pull their little plugs out. Or (depending largely on our perspective) those invaluable learning and compositional tools...or those providers of supplemental sounds (like that berimbau or that 3" piccolo snare) that just *might* make us a producer's first—rather than second-call drummer. In the *RY10 Rhythm Programmer*, the folks at Yamaha offer a compelling new reason for more drummers to adjust their attitudes—to see drum machines not as a problem, but as an opportunity.

The Basics—Keys, Controls, And Connections

One prerequisite to acceptance of drum machines is a friendly user interface. Never have I met one friendlier than the *RY10's*. All of its programming functions, such as basic song

structure and recording operations, instrument pad volume levels, bass note length, transpose and mute, meter, tempo, and swing factor, are accessed via sixteen number keys and three mode keys that Yamaha calls the Function Selection Matrix. A large-character liquid crystal display indicates active modes and functions and prompts the user through programming operations. The number keys are also used to enter pattern and song numbers and to enter and delete particular notes during step-time recording. Eight triangular LEDs indicate beat-by-beat progress through a pattern or song, and sixteen round LEDs indicate instrument placements on beats or beat subdivisions within the measure.

Twelve instrument pads access various groups of the *RY10's* 250 drum, bass, and percussion voices. The level of each instrument pad is independently adjustable, as is accent level—but the pads are not touch sensitive. That is, they do not produce more or less volume depending on how hard they are hit. This means that the *RY10* can produce a maximum of two dynamic levels per pad, per bank.

Because each pad is just large enough for a single fingertip, oafs like me may have to resort to reducing the tempo when attempting to record fast or complex patterns or fills. Placement of both kick drum pads on the far left of the preset pad layout favors maintaining the ride or hi-hat with the right hand and playing kick and snare with the left. This is okay for step-time recording, but necessitates an awkward crossover for more complex two-hand kick and snare combinations in real-time mode.

Fortunately, the user can rearrange the instruments in up to sixteen different configurations and save them in the *RY10's* internal memory area.

The Memory key toggles between the preset and user-defined patterns or pad banks. The Fill key, appropriately, plays the fill linked to the selected pattern—but which may be interchanged and played with other patterns. (Similarly, bass patterns can be interchanged with different drum patterns.) Other keys activate either the drum, bass, or percussion voices of the selected pad bank, apply accents, and change bass-note octaves.

A fader controls volume of the left/mono and right outputs, the headphone output, and a built-in speaker (which can also be switched on or off independently). A MIDI In jack allows the *RY10* to respond to sequencers and other MIDI instruments, but its functions are limited to drum and bass receive channels, program change channel, note number assign, and sync to another device's MIDI clock.

By interfacing with any audio tape recorder through the miniature Tape jack, the *RY10* can save pattern and song data, sound-to-pad assignments, and MIDI functions to tape. Through the same jack, that data can be reloaded into the *RY10*. Effectively expanding the *RY10's* storage capacity beyond the fifty preset and fifty internal patterns, this feature will be welcome to musicians who don't possess computers, sequencers, or other data storage facilities.

A 1/2" line-in jack allows a guitar, bass, or other line-level input device to be plugged directly into the *RY10* and mixed with the drum, bass, and percussion patterns. A built-in tuner indicates this instrument's deviation from standard or adjusted-median pitch. This could be particularly useful in helping to tune the instrument to the *RY10's* bass patterns.

An optional footswitch can be set to start and stop the *RY10*, change patterns or songs, or play a pattern's corresponding fill. A DC In jack for an optional power adapter provides an alternative power supply to the required six AA batteries. While the unit is off, RAM storage is maintained by a special long-life battery. The liquid crystal display warns the user when this battery should be replaced. At 7 3/4" x 7 3/4" x 1 1/2" and just over 1 1/2 lbs., the *RY10* is very compact and portable.

Programming

The *RY10* offers the simplest, sleekest programming procedure of any drum machine on the market. By utilizing more function-dedicated buttons, Yamaha reduced the need for button pushing by largely eliminating the need to step



through—and to some degree, memorize—multi-layered menus. The *RY10* directly accesses basic programming operations with two-button combinations—one mode key and one number key—whose functions are always visible on a clearly labeled control panel. If it takes you more than a day to master this puppy, for gosh sake stay away from your toaster.

The *RY10's* 250 voices are arranged into sixteen preset banks. Comprised of a drumset, an octave of bass notes, and an array of percussion instruments and/or sound effects, each bank is a palette of sounds from which rhythmic patterns are created. The *RY10* also permits the user to mix and match voices and store them in sixteen additional user-defined banks.

The *RY10* provides fifty preset one-measure patterns and fifty corresponding fills. Patterns and fills can be used "as is" or can be edited by the user and saved in the separate user-defined Internal pattern area. Patterns can also be created from scratch using real-time or step-time recording. Additional "tracks" of drums, bass, or percussion from any bank can be overdubbed. The *RY10's* 28-note polyphony should be ample for even the busiest rhythm tracks. Different patterns, fills, and repetitions thereof can be joined to form song parts—which, in turn, are combined to create up to 36 songs. Songs can be programmed to play once, repeat, or segue into other songs.

Fourteen different swing settings determine the degree to which odd-numbered 8ths or 16ths may be advanced within the time to create various swing feels. These settings can be added to or removed from existing patterns.

Preset Patterns

Truly a reflection of the times, the *RY10's* fifty preset rhythms include five pop/rock, three rap, two hip hop, four house, five funk, two techno, and two Euro—but only one each of samba, bossa, jazz, and jazz waltz. Clearly, Yamaha isn't targeting the

bossa nova/jazz waltz market, but I question their neglect of some styles and their treatment of some others. For instance, the library of voices includes a surdo and a samba whistle—yet the patterns don't include a street samba. The drumset samba interpretation offered employs a floppy-headed kick drum flogged without mercy—or respect for the idiom. The same heavy foot is present on the jazz waltz. At the other extreme, all three heavy metal examples feature a sort of late-'70s synthesized electric bass sound. In short, Yamaha seems to have missed the essence of some musical styles. To be fair, other patterns—such as the songo and reggae beats, and a fusion pattern in 15/8—are pretty hip. All patterns can be modified to suit a player's personal preferences and practice regimen. With this in mind, most of the fifty patterns provide an acceptable foundation upon which to build.

Sounds

Many of the *RY10*'s 250 voices would adapt well to the current popular music scene, whose sonic character has largely been created by drum machines. Produced by Yamaha's AWM (Advanced Wave Memory) tone generator, the voices include 47 kicks, 48 snares, 47 toms, assorted hi-hats and cymbals, the more common Afro-Cuban percussion instruments, a talking drum, finger snaps, and a gong—as well as a number of rap scratches and techno-spacey sound effects. As with the preset rhythmic patterns, I would have preferred a wider variety or

greater differentiation among the drum sounds, and I certainly would have traded a few of the narrow-application sound effects for a couple of resonant, jazzy toms or some orchestral percussion. But this, I admit, is largely an issue of taste, and the predominance of ambient and processed drum sounds over dry and "natural" ones is consistent with the product's aforementioned emphasis on contemporary dance rhythmic patterns.

The unit's tom sounds lean toward a heavy rock/pop tonality, but a couple of the kicks and snares might adapt to traditionally organic styles. The cymbal sounds are generally decent—and a couple of the ride cymbals are excellent. Oddly, there is no ride bell sound. I tried de-tuning several of the cymbal sounds, including a cymbal bell, to create one, but the pad tuning range of ± 200 cents—a whole tone—didn't yield the desired clanky effect. (Other voice-editing parameters include accent level and pan positioning.)

All my nitpicking notwithstanding, almost all of the *RY10*'s voices are quite usable. Drummers who focus on contemporary pop styles will be more than pleased.

Conclusions

The *RY10* may have created its own niche in the drum machine market. It won't challenge more sophisticated units as a primary studio instrument, but its portability, respectable sounds, and dead-easy operation make it a noteworthy practice and compositional tool. The *RY10* lists for \$299.

How would you like your drumsticks, Elvin?

Performer, composer, arranger, producer and educator are all terms that describe just one man...Elvin Jones. He's played with countless other jazz greats including McCoy Tyner, Miles Davis, Milt Jackson and Duke Ellington just to name a few. As leader of the Elvin Jones Jazz Machine, Elvin continues to be an exciting, vital force in today's jazz music. He's still going strong. And he's going with the Pro-Mark Elvin Jones jazz model.

pro-mark
Our reputation is in your hands.
10707 Craighead Houston, Texas 77025

SOLD IN THE BEST MUSIC STORES WORLDWIDE.
See your local dealer or send \$5.00 for a sample pair to Pro-Mark, attention Dept. EJ.

Elvin Jones
Ask for his autograph.

Photo: Gracie Mardin, courtesy Epic Records

WILL KENNEDY

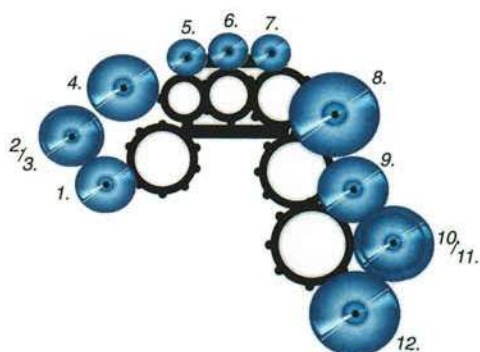
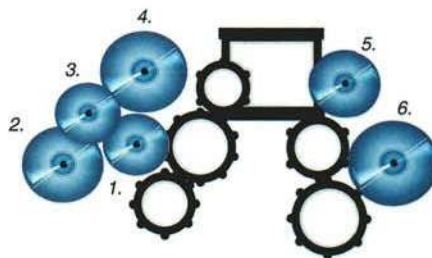
"As I think of reasons why I play Paiste cymbals, I recognize similarities between the cymbals and the qualities of a good drummer: Professional, consistent, musical, dynamic, able to diversify. It is a great feeling to know that my cymbals are always helping me to sound my best."

Favorite Recordings:

Greenhouse
Yellowjackets
Live Wires
Yellowjackets
One Music
Bob Mintzer

Cymbal Set Up

- 1) 14" Sound Creation Dark Heavy Sound Edge Hi-Hat
- 2) 18" Paiste Line Flatride
- 3) 14" Sound Formula Thin Crash
- 4) 19" Paiste Line Dry Ride
- 5) 16" Sound Formula Full Crash
- 6) 20" 2000 Sound Reflections Mellow China



CHAD WACKERMAN

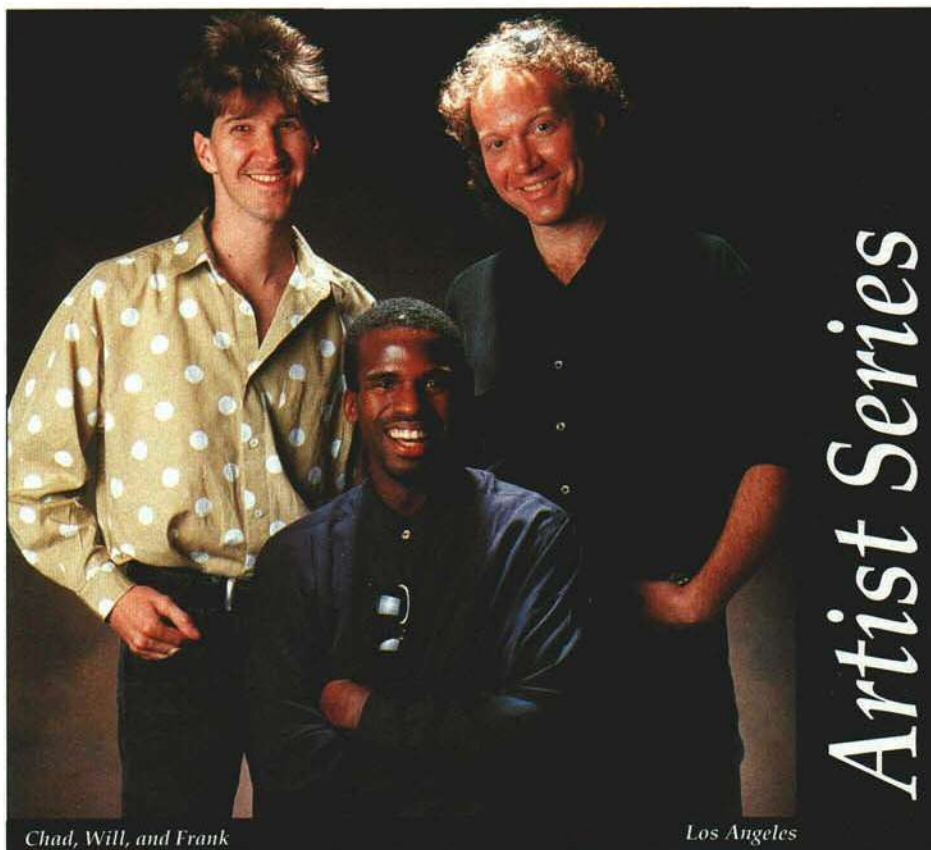
"When dealing with a musical instrument company, I have two concerns. First, the instrument itself-sound, originality, quality, workmanship and consistency. Second, the company's willingness to listen to musicians ideas. When it comes to cymbals, Paiste is the leader in both areas."

Cymbal Set Up

- 1) 13" Sound Creation Dark Heavy Hi-Hat
- 2) 14" 3000 Rude Crash/Ride with 13" 2002 Crash on top
- 3) 12" Sound Formula Splash
- 4) 16" Paiste Line Fast Crash
- 5) #6 Cup Chime
- 6) #5 Cup Chime
- 7) 8" 3000 Rude Splash (top)/8" 2002 Bell (bottom) (as Hi-Hat)
- 8) 20" Paiste Line Dry Ride
- 9) 15" 3000 Rude Hi-Hat
- 10) 14" Paiste Line Fast Crash
- 11) 18" Paiste Line Fast Crash
- 12) 20" Paiste Line Thin China

Favorite Recordings:

Forty Reasons
Chad Wackerman
Make A Jazz Noise
Frank Zappa
Metal Fatigue
Allan Holdsworth



Chad, Will, and Frank

Los Angeles



Cymbal Set Up

- 1) 13" Paiste Line Dark Crisp Hi-Hat
- 2) 16" Paiste Line Full Crash
- 3) 14" Paiste Line Full Crash
- 4) 10" Paiste Line Splash
- 5) 20" Paiste Line Dry Ride
- 6) 13" 602 Medium Hi-Hat
- 7) 18" Paiste Line Thin China
- 8) 17" Paiste Line Mellow Crash

FRANK BRIGGS

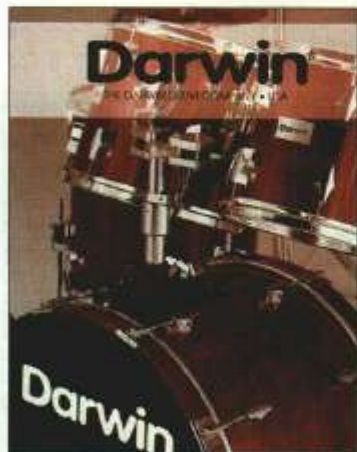
"My cymbals are a big part of my sound, and something I could never compromise. In the 15 years I've been using Paiste, they have fulfilled my every need ... and then came the Paiste Line, which for me, is beyond description!"

Favorite Recordings:

Love Crazy
Atlantic Starr
Stand In Line
805
World Keeps Turning
William Aura

PAiSte
CYMBALS SOUNDS GONGS

DARWIN CATALOG



The Darwin Drum Company has just released its first color catalog. The company, which reorganized under the Darwin name after purchasing the Corder drum company, offers drums in the *Performing Artist* (professional) and *Rebel* (entry level) series, along with *Confederate* hardware. Drums and hardware are made entirely in the U.S. For more information, contact **Darwin Drum Co., P.O.**

Box 4196, Murfreesboro, TN 37133-4196, tel: (615) 890-1007, fax: (615) 849-8040.

KAMAN SNARE DRUMS AND TOCA PERCUSSION



Kaman's new *Legend* snare drum is available in three sizes—4½x13, 5½x14, and 7x14—and three colors—black lacquer, natural lacquer, and black metalflake covering. It features an 8-ply rock maple shell, Kaman's "easy-adjustment and release" throw-off mechanism, "classic" lugs, and *Remo Ambassador* heads. The 13" snare has eight lugs and 2mm "super hoops," while the 14" models have ten lugs and die-cast hoops.



As part of Kaman's Toca percussion line, they've introduced the new *Limited Edition (L.E.)* series of bongos and congas, which feature a newly designed shell that the makers claim adds volume and tonality. *L.E.* congas come in 11", 11¾", and 12½" sizes, feature six lugs, brass-plated steel hoops and tension rods, and a shell taper conducive to traditional playing style, and are available in white and black hand-rubbed finishes. **Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002.**

NEW FROM YAMAHA

Yamaha's *Maple Custom* drumsets now feature YESS (Yamaha Enhanced Sustain System) tom-tom and floor tom mounts. The YESS System was designed to allow for more tone sustain, but with less tom bounce, which Yamaha says other systems tend to promote.

Also new from the company is their *Tour-Master Gig Bag*, made from black *Cordura* and featuring an adjustable shoulder strap and one inch of foam lining. This snare bag comes in two sizes, one that fits drums 3½" to 5 ½" in depth, and one for 6" to 8" depths.

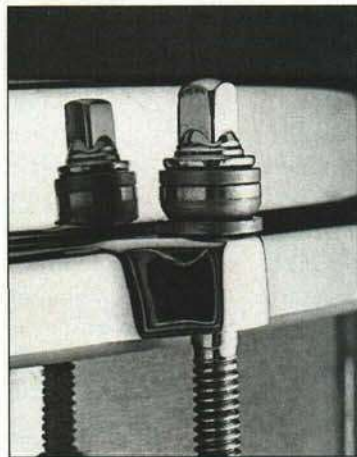
Yamaha's new *SFZ Sforzando* marching snare features *Stabilizer Power Posts*, which are designed to stabilize the drum's lugs so that its bottom head can be changed quickly, and to help protect the tubular lugs from damage. The 12x14 drum also features a 6-ply birch shell, die-cast batter and snare-side hoops, a die-cast suspension ring, and heavy-duty 6mm tension rods.

Yamaha has also introduced its special-edition *of Drum Lines*, in honor of the company's 25th anniversary of drum manufacturing. Over sixty bios, drum setups, and photos of Yamaha artists are included, as well as musical examples from several of the artists. For a free copy, write to the address below.

In order to make it easier for musicians to purchase Yamaha gear, the company has instituted its First Time Buyers Program, in which players can finance up to \$2,500 for new instruments, with no money down and no previously established credit. Look for brochures and counter-top displays at your local retail shop. **Yamaha Corp of America, Band & Orchestral Division, 3445 East Paris Ave., SE, P.O. Box 899, Grand Rapids, MI 49512-0899, (616) 940-4900.**

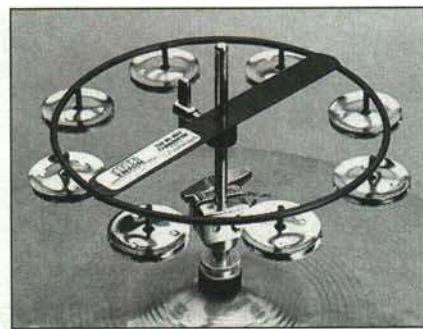


RHYTHM TECH ADDITIONS



Rhythm Tech's New *iT* (index Tension) retro-fit tuning lugs are equipped with tiny ball bearings that ride through a series of "click stops," which, the makers say, prevents vibration and head pressure from changing a drum's tuning. Rhythm Tech also says that *iTs* make specific tuning changes more accurate.

Also new from the company is their *Hat Trick* tam-



bourine, a light-weight device specifically meant for hi-hat mounting. The *Hat Trick* features an all-steel frame and black powder-coating, and is said to produce two distinct sounds when mounted either right-side up or up-side down.

In other Rhythm Tech news, the company has become the exclusive worldwide distributor of Pete Englehart metal percussion and accessories. **Rhythm Tech, 511 Center Ave., Mamaroneck, NY 10543, tel: (914) 381-2279, fax: (914) 381-5389.**

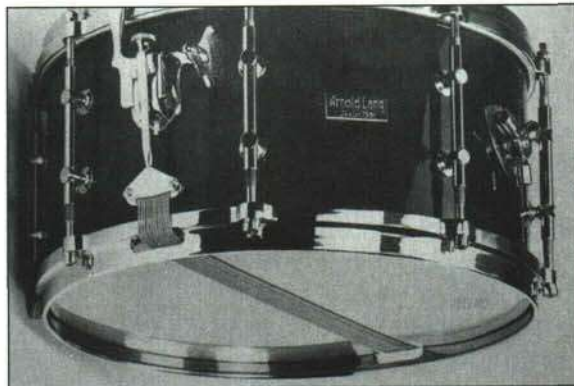
P&K PRO PADS

P&K *Pro Pads* are practice pads made of clear select hardwood maple. The pads are hand-cut, -sanded, -assembled, and -finished and feature a 1/4" pure gum rubber surface, an acoustic sound chamber, a felt base, a pre-drilled hole to mount onto cymbal stands, an engraved, personalized brass plaque, and a natural maple stain finish with sprayed-on protective lacquer coating. **P&K Pro Pads, 10 Kenney Hill Road, Hope Valley, RI 02832, (401) 596-9029.**

LP PIN CHIMES

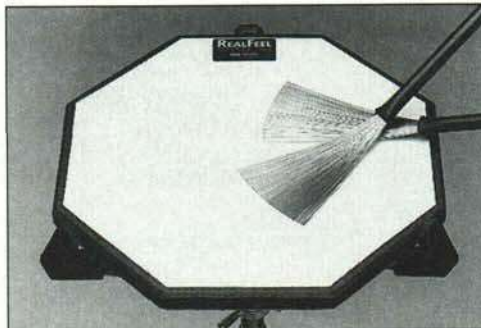
LP's *Pin Chimes*, an adaptation of the company's bar chimes, create a cutting, powerful, high-pitched chime sound. The bars are attached to a horizontal bar via *Kevlar* string, which LP claims reduces unwanted sway. **Latin Percussion, Inc., 160 Belmont Ave., Garfield, NJ 07026.**

LANG OFFERS GLADSTONE SETS



In addition to offering replicas of the historic Billy Gladstone snare drum, Lang Percussion is now offering complete sets. The drums feature the famous "three-way tensioning" system created by Gladstone for the original snare drum, allowing toms to be tuned without being removed from their holders. RIMS mounts, as well as Remo heads, come standard, though calf heads are also available. A standard set comes with a 14x22 bass drum, 9x12 and 10x14 toms, and a 16x16 floor tom. **Lang Percussion, Inc., 635 Broadway, New York, NY 10012.**

REALFEEL BRUSH PRACTICE PAD



HQ Percussion Products has introduced its *RealFeel Brush Pad*. The pad is double-sided, with a gum surface on one side and a "special material" on the other side that resembles the feel of a coated drumhead, enabling the practice of brush technique. As with other RealFeel pads, the 12" *Brush Pad* can be played on a flat surface or on a snare drum stand. For a complete catalog, send \$1 to **HQ Percussion Products, P.O. Box 430065, St. Louis, MO 63143, (314) 647-9009.**

CORRECTION

February's *Industry Happenings* incorrectly reported that purchasers of Sonor *Force 1000* drumkits would receive a free Sonor tour jacket. That promotion is no longer in effect. We apologize to Sonor for the error.



continued from page 16

"You asked about the Leedy name. The company was founded in 1895 by Mr. U. G. Leedy, of Indianapolis, Indiana. He sold out to C. G. Conn, of Elkhart, Indiana, in 1928. (W. F. Ludwig also sold his company to Conn, in 1929). Conn made Leedy drums up to 1951, when they combined both names to form Leedy & Ludwig. Around 1955, H. H. 'Bud' Slingerland purchased the Leedy name, patents, tooling, and dies. (W. F. Ludwig, Jr. purchased his father's 'name' back, too!)

"Slingerland made Leedy drums (such as yours) in their plant from 1955 to 1972, when they started phasing out the line. The Leedy name is owned today by the Fred Gretsch Company (along with the Slingerland name). I was recently told by the Gretsch people that they have no plans for bringing out the Leedy name again—which is a shame. The Leedy name was 'top-shelf' in the percussion world for over 75 years.

"At any rate, congratulations on your find. I certainly hope you restore it and enjoy using it for many years to come."

CLIMATE CONTROL FOR DRUMS

D I own a set of Yamaha *Power Recording Custom* drums, as well as other wooden drums such as tablas and a pre-1920 Leedy snare. What is the ideal temperature-to-humidity ratio to keep my drums in the best possible condition and prevent cracking? I live in Minneapolis, and the dry winters concern me.

Greg Gaylord
Minneapolis MN

A By "dry" winters, we assume you mean dry indoor air caused by artificial heating. (You should certainly not be storing your drums in an unheated space subject to super-cold, super-dry winter air.) This can, indeed, pose problems for wood drums—as it can for any

other wood product. We can't give you a scientific ratio of temperature-to-humidity, but there is a simple rule of thumb that has always applied well to questions of temperature or humidity: If you are comfortable, your drums are comfortable. That is to say, a room maintained at a temperature comfortable for a person wearing street clothes (without a jacket) will be warm enough for a wooden drum. As far as humidity goes, if you notice that your skin feels dry or your lips are chapped as a result of the heating in your house, it's likely that your drums are also losing moisture. If you use a humidifier to add moisture to your home air for your own comfort, that will probably be sufficient to protect drums stored in the same space. (You obviously don't want to get the drums sopping wet from condensation as a result of over-humidification.)



MODERN DRUMMER BACK ISSUE CLEARANCE—50% OFF!

All clearance back issues are available at **\$2.00 per copy**. That's 60% off our regular \$5.00 back issue price.

ORDER FIVE OR MORE BACK ISSUES—GET ONE FREE!

- ☐ #36—OCTOBER 1982
Stewart Copeland, Ed Thigpen, Drum Book Reference Guide.
- ☐ #45—JULY 1983
Steve Gadd, Myron Grambach, Drumsticks.
- ☐ #49—NOVEMBER 1983
Phil Collins, Joe LaBarbera, Inside Sabian.
- ☐ #50—DECEMBER 1983
Carl Palmer, Simon Kirke, Guide To Drum Computers.
- ☐ #65—MARCH 1985
Roger Taylor (Duran Duran), English Reggae, Jon Van Orden, Inside Premier.
- ☐ #66—APRIL 1985
Sly Dunbar, Steve Shaffer, Chico Hamilton, Getting Your Drum Book Published.
- ☐ #67—MAY 1985
Alan Dawson, Steve Ferrone, David Robinson, D.J. Fontana.
- ☐ #68—JUNE 1985
Steve Jordan, Drum Equipment: A New Look, Mickey Curry, Jerry Allison.

- ☐ #69—JULY 1985
Rod Morgenstein, Kenny Malone, Tommy Campbell.
- ☐ #70—AUGUST 1985
Larry Muller Jr., George Grantham, Frankie Dunlop, Inside Sonor.
- ☐ #71—SEPTEMBER 1985
Jeff Watts, Vinny Appice, George Brown.
- ☐ #72—OCTOBER 1985
Chris Parker, Chris Slade, Drums in Atlantic City.
- ☐ #73—NOVEMBER 1985
Bernard Purdie, Bobby Chouinard, Ed Soph.
- ☐ #74—DECEMBER 1985
Tony Thompson, Niko McBrain, Paul Wertico.
- ☐ #75—JANUARY 1986
MD's 10th Anniversary Issue, 1st MD Sound Supplement: Studio Drum Sounds.
- ☐ #76—FEBRUARY 1986
Roy Haynes, A.J. Pera, Jimmie Fadden, David Calarco.
- ☐ #77—MARCH 1986
Jerry Marotta, Marvin Smith, Manny Elias, Buddy Williams.
- ☐ #78—APRIL 1986
Ed Shaughnessy, Dan Baldwin, Jerome Cooper, Ray McKinley, Ted McKenna.
- ☐ #79—MAY 1986
Craig Krampf, Terry Williams, Armand Zildjian, Alex Cooper, Bud Harner.
- ☐ #80—JUNE 1986
Kenny Aronoff, Joe English, Doane Perry, MD Sound Supplement: Focus on Hi-Hat by Peter Erskine.

- ☐ #81—JULY 1986
Billy Cobham, Tito Torres, Jeff Hamilton, Readers Poll Results.
- ☐ #82—AUGUST 1986
Steve Smith, Bill Gibson, Joe Franco, Terry Bozzio: Style & Analysis.
- ☐ #83—SEPTEMBER 1986
Tommy Lee, Bun E. Carlos, Jerry Carrigan, Ben Reily.

- ☐ #85—NOVEMBER 1986
Joe Morello, David Uosikkinen, Barriemore Barlow, Staying in Shape: Part 2.
- ☐ #86—DECEMBER 1986
Simon Phillips, Dave Holland, Industry Insights with Remo Belli, MD 10-Year Index.

Yes, I'd like to complete my collection of classic Modern Drummer magazines!

All back issues are \$2.00 each (including postage and handling).

Total Issues Ordered: _____ Payment of \$ _____ enclosed.

☐ Payment Enclosed

☐ Mastercard

☐ Visa

Order five or more and select one BONUS issue from the list—yours FREE!

Card number _____ Exp. Date _____ B-814

Name _____

Address _____

City _____ State _____ Zip _____

Mail check or money order in U.S. funds to:

**Modern Drummer Back Issues Service,
P.O. Box 480,
Mt. Morris, IL 61054-0480**

THE BEST IN VIDEO AND PRINT CPP MEDIA GROUP

DAVE WECKL & WALFREDO REYES, SR.



PRACTICAL APPLICATIONS OF Afro-Caribbean Rhythms TO THE DRUMSET BY CHUCK SILVERMAN



CHART READING



KENNY ARONOFF POWER WORKOUT 1



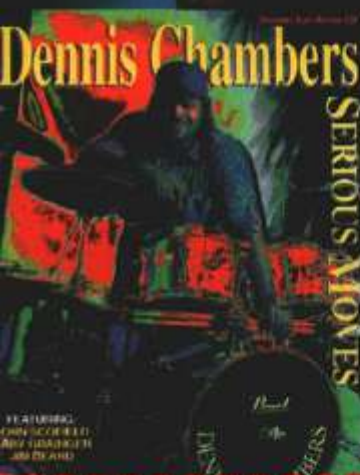
Dennis Chambers



Simon Phillips



DCI
MUSIC VIDEO



LESSONS WITH THE GREATS

KENNY ARONOFF GREGG BISSETT
TERRY BOZZIO PETER ERSKINE
STEVE SMITH DAVE WECKL
PRODUCED BY VANCE WHEATON & GARY VERBEKE



Music UNDERSTANDING RHYTHM

A GUIDE TO READING MUSIC



DCI
MUSIC VIDEO

AVAILABLE AT YOUR LOCAL MUSIC RETAILER

DRUM VIDEOS

- Dave Weckl, Walfredo Reyes, Sr.—
Drums and Percussion Part 1 39.95
- Simon Phillips— 39.95
- Simon Phillips— Returns 39.95
- Dennis Chambers— Serious Moves 39.95
- Dennis Chambers— In The Pocket 39.95
- Kenny Aronoff— Power Workout 1 24.95
- Kenny Aronoff— Power Workout 2 24.95
- Power Pak— Both Workout Tapes 39.95
- Steve Houghton— Chart Reading 39.95
- Chuck Silverman— Afro-Caribbean Rhythms 39.95

BOOK/AUDIO PACKAGES FROM MANHATTAN MUSIC

- ☐ Lessons With The Greats—Aronoff, Bissonette, Bozzio, Erskine, Smith, Weckl 21.95
- ☐ Michael Lauren—Understanding Rhythm 9.95
- ☐ Liberty DeVitto—Off The Record (w/audio) 26.95
- ☐ Afro-Cuban Rhythms for Drumset—Malabe/Weiner (w/audio) 24.95
- ☐ Afro-Cuban Grooves for Bass and Drums—Goines/Ameen (w/audio) 24.95
- ☐ Brazilian Rhythms for Drumset—Fonseca/Weiner (w/audio) 24.95
- ☐ Dennis Chambers—Serious Moves (with cassette) 21.95 (with CD) 24.95
- ☐ Dennis Chambers—In The Pocket (with cassette) 21.95 (with CD) 24.95
- ☐ Simon Phillips— (with cassette) 21.95 (with CD) 24.95
- ☐ Simon Phillips—Returns (with cassette) 21.95 (with CD) 24.95

Name _____ Country _____
Address _____ Apt. # _____
City _____ State _____ Zip _____
Visa ☐ Mastercard Card # _____
Exp. _____ Signature _____

Make check or MO Payable to: Music Ventures Dept. MD4/93
15800 N.W. 48th Ave. Miami, FL 33014
Add \$5.00 shipping and handling per order (\$6.00 per tape
outside the U.S.) FL State residents add local sales tax.

CALL TOLL FREE 1-800-628-1528

IN CANADA: Orders must be paid with International Money Order or check drawn on U.S. Bank
PAL ORDERS: Music Mail Ltd., P.O. Box 69, Gravesend, Kent DA12 3AD, tel. 081-0474-813813

TM
DCI
MUSIC VIDEO

MARVIN "SMITTY" SMITH

continued from page 25

"Of course," Smitty continues, "another problem is cats who *do* learn the vocabulary but they don't do anything with it. They just mirror their influences verbatim. They have to find out what *their* voice is. There's an old saying, 'If you want to get along, you've got to sing your own song.' Once you get the information, you have to figure out how to use it to say what *you* want to say. But guys just take it verbatim. You've got to say, 'Well, if I do **THIS** with it, then it turns into this, and if I do **THAT**....'

"I was a mad scientist, man," Smitty laughs. "I'd even take my drums apart to see how they were constructed, because I really wanted to know everything about the drums. I was lucky, because I had teachers who helped me learn self-discovery."

Smitty's first teacher was his father, Marvin Smith, Sr., who started his son off at the age of three. "After two years," Smitty recalls, "the father/son relationship got too close, so he sent me to a friend of his named Charlie Williams. He made a very big impression on me because he could play in any context: big band, trio, any style, double bass—he could do it all. The command he had over what he was doing left a very heavy impression on me. I only studied with him for a year or so, and then he moved away."

Smitty's next teacher was another friend of his father's, Don Taylor, whom he studied with for the next ten years. "He was so great," Smitty says with genuine affection. "He let me discover the music for myself. It wasn't like, 'Okay, kid, here's your lesson. Come back next week and play this page perfectly and you'll get an A.' He'd give me records and say, 'Take these home and listen to them, and come back next week and show me what you got from them.' So I'd come back the next week and I'd say, 'Yeah, this guy was doing this, but you can also take that lick and do it this way....'"

Smitty pauses, smiling at the memory. "Yeah, the art of self-discovery," he says, then leans forward and speaks with great feeling and emotion. "You have to understand how significant that is. When

you find out things by yourself, that leaves an indelible impression on you. I discovered music in all kinds of ways, and I was hungry for more and more. Don would point me in all kinds of directions. 'Check this out, check that out. Okay, kid, take it.' My actual lesson was on Saturday, but I would go by his house during the week and we'd just play. He'd play xylophone and I'd play drums, and we'd jam. I was already forming my own ideas about how I wanted to make music, so I would respond to what he played and say, 'I can use this here and that there.' I didn't want to play cat and mouse. That's one of the things I hate. You'll hear a saxophone or whatever play a phrase, and the drummer plays it right back at him. That would be like if we were talking, and every time you said something, I said the exact same words right back at you. How am I ever going to express what *I'm* thinking if I do that?

"Sometimes," Smitty says, "you can kind of imitate another phrase a little bit. But don't do it every doggone time. Use some imagination. How about a counterphrase, an alternative view? That's what I like to do, give the opposite view."

Smitty's final teacher before going to the Berklee College of Music was a drummer named Marshall Thompson. "He had such a smooth touch," Smith says fondly of the teacher who recently passed away. "He could swing you into bad health, and he was very melodic. I learned about smoothness and fluidity from him. So all those teachers I had helped me find myself. That, and listening to a lot of records. A LOT of records."

And hearing guys play live? "Aw man," Smitty laughs, "the first time I saw Max play, wheeeew! I mean, I'd heard him on records. But when I got to see him live...." Smitty sits back, closes his eyes and smiles in ecstasy, lost in the memory. Suddenly he snaps forward, talking a mile a minute, miming Roach's playing. "Max was sitting there with that cymbal going 'ding-ding-ding-dinga-ding-dinga-ding' real fast, and his left hand was doing all these jabs, like 'shoomp...BAM...boom,' and he was so *smooth*, man, sitting there in his suit and tie with the jacket buttoned, with this real studious look. He was so *cool*, but he

Percussion Leaders Trust the Leader®



Carlos "Patato" Valdes



Tito Puente



Alex Acuña



Lenny Castro



Steve Thornton



Don Alias



Carol Steele



Bashiri Johnson



Tico Torres



Ron Powell



Trust
the
Leader

Giovanni Hidalgo

Gifted Percussionist

Conga Virtuoso

Standard-Setting Musician

LP Endorser since 1985



For ordering information on our mini-catalog, full catalogs, Giovanni Hidalgo poster or "Commitment to Excellence" video, call 1-800-526-0508.

Latin Percussion, Inc.

160 Belmont Ave., Dept. 185, Garfield, NJ 07026 USA

Modern DrummerWare



THE MD-TEE: Show 'em you're serious with MD's attractive Pocket-T, with our logos on front and back. Popular with drummers worldwide, the MD-TEE is perfect anytime-anyplace! (sizes: M,L)



TOUR TOP: On the road or on the gig, this 50/50 long-sleeve, Beefy-T is both smart and practical. MD "drummer boy" logo adds the finishing touch. (sizes: M)



WARM-UP JACKET: Shiny, satin-finished jacket with Kasha lining, a solid knit collar and the flashy MD logo. Perfect for the road or those pre-gig warm-up sessions. (sizes: M,XXL)



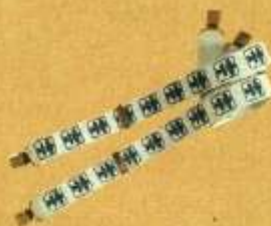
SOUNDCHECK SWEAT SHIRT: Super-comfortable, 50% cotton/50% polyester sweat top with ribbed collar, cuff, and band bottom. Topped off with the classic MD "drummer boy" logo on the sleeve in white. (sizes: M,L)



REHEARSAL CAP: On the stage or off, this adjustable poplin cap tells 'em you're an active drummer. Complete with attractive MD patch logo. (one size fits all)



SOUNDCHECK SWEAT PANTS: Roomy side bag pockets and elastic waist equals the ultimate in sweat pants comfort—before or after the gig. Complete with "World's Leading Drum Magazine" emblazoned down one leg in white. (sizes: S,M,L,XL)



THE MD SUSPENDERS: Get in on the latest fashion craze with MD's hip and sporty suspenders.

Item	Size*	Quantity	Price Each	Shipping & Handling Each	Total
Warm-Up Jacket			\$35.00	\$4.00	
Soundcheck Sweat Shirt			\$15.00	\$2.50	
Soundcheck Sweat Pants			\$18.00	\$2.50	
The MD-Tee			\$9.00	\$1.50	
Tour Top			\$10.00	\$1.50	
Rehearsal Cap			\$8.00	\$2.50	
MD Suspenders			\$7.00	\$1.50	
				GRAND TOTAL	

* If size ordered is not available, the next larger size will be shipped.

Ship To:

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Mail payment and order form to: Modern DrummerWare
c/o Modern Drummer Publications
870 Pompton Avenue
Cedar Grove, NJ 07009

Checks or money orders payable to: Modern Drummer Publications. No C.O.D. or credit card orders. Please allow 4-6 weeks for delivery. For dealer inquiries please call (201) 239-4140.

DrummerWare can be shipped to a street address only. No P.O. Box deliveries.

was DEALIN'. He was just KILLING it. But it wasn't no frantic frenzy. It was like he had this center of gravity, and this regal bearing. Man, he's the master, and he's my biggest role model for playing drums.

"And he's always been very encouraging to me," Smitty adds, "like he was to all the cats who came after him. Max has always been a very giving person. Very educated, very intelligent, a great musician. Man, if I could be on that kind of level, that would be one great feeling."

In fact, looking at the faces of some of the young drummers who were checking Smitty out at his PAS clinic earlier in the day, one could see the same kind of awe that Smith must have felt on first seeing Roach. And watching Smitty answering questions for a small crowd of drummers long after his master class had officially ended, one couldn't help but think that some people are holding Smitty in the same regard as he holds Max Roach.

"I can never see myself like that," Smitty says, shaking his head. "I know how I feel when I see a guy like Max or Art Blakey or Papa Jo or Billy Cobham, and I just can't imagine anyone feeling that way about me. I don't feel that I've done anything of the magnitude that those guys have done. But I'm glad if someone can get something out of my clinic. I don't want it to be a big gladiator show, where people are saying, 'Man, he sure whipped around those drums quick.' That's not saying much. I always try to give information in my clinics, because people need that. I didn't create it; it's not mine. I can't take it with me when I'm dead. So you give it up, pass it on. All the great musicians did that—gave it back.

"I got a lot of my information from records. I'm always into hearing something that I haven't heard before. If it's an old record that I haven't checked out, let me get into the groove of it. When I did that little drum solo in my clinic, which was based on Thelonious Monk's 'Evidence,' there was one section in there where I played four quarter notes on the bass drum with the hi-hat on 2 and 4, and I played a little shimmy beat on the snare. I got that from guys like Baby Dodds, Big Sid Catlett, Papa Jo Jones. I acknowledge these guys because

New From Gibraltar.

INTRUDER

SERIES

**Our Fastest, Strongest,
Most Responsive Bass Pedal Ever!**

Before we put our new Gibraltar Intruder pedals on the market, we put them on the road. And in the studio. What you see below are just a few of the overwhelmingly positive comments that we received. You be the judge. Try our INTRUDER single or double pedals at the Gibraltar dealer nearest you.

Robert Rodriguez - (Miami Sound Machine)
"I've found my new double pedal."

Willie Green - (Neville Bros.)
"Effortless action and built for the road."

Van Romaine - (Steve Morse)
"Smooth action for both power and sensitivity."

Dony Wynn - (Robert Palmer)
"Outstanding! Gibraltar does it again."

Shown with optional Rock Plate

The new Gibraltar Intruder pedals have standard features that most pedals don't offer, even as an option: dual surface beaters, beater shaft counterweights, right and left pedal boards, rock (stabilizer) plate, dual chain sprocket drive, and much more.

Gibraltar
HARDWARE

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002

KAMAN

they helped me get information I can use and make very relevant today. You put it in the right place, it works."

One element of Smitty's drumming that is steeped in tradition is his tendency to use a lot of drums. Whereas some jazz drummers seem to be primarily cymbal players who only use the actual drums for occasional accents and fills, Smith uses the drums themselves as an integral part of his timekeeping, some-

times forsaking the cymbals altogether.

"The tradition of the drum goes all the way back to Africa," Smith explains, "where the drum represents a strong, powerful force. It was used as a means of communication for speaking to the living as well as to the dead. By using different tonalities, the drum could signal anything from 'It's time for a revolution' to 'Hey, let's go get a couple of beers.' So it has that kind of power. When the African

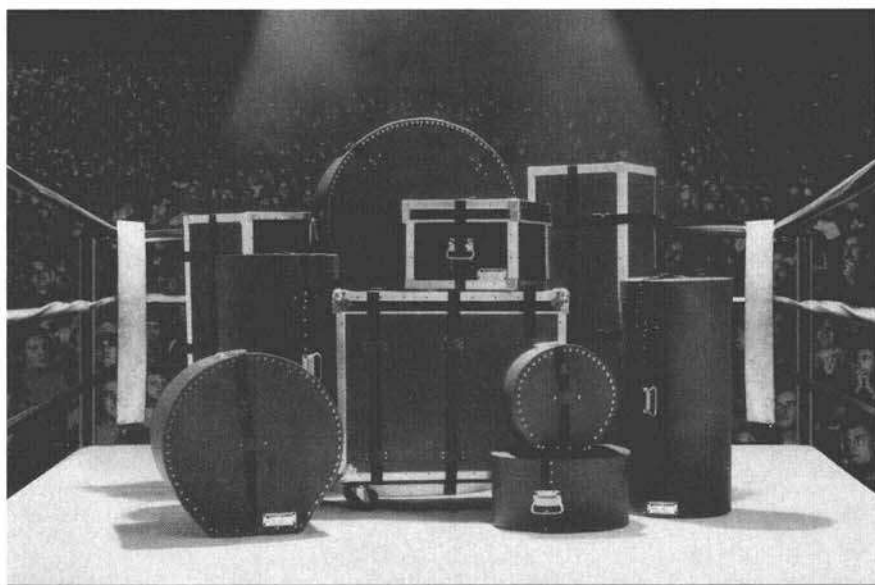
people were brought to this country as slaves, the first thing the slave owners did was take away the drums, because they knew that the drums were a very powerful force. But the African people, being a very persevering people and a very creative people, found ways to keep that tradition and preserve the lineage.

"I'm very intrigued by the sound of the drum—all the different textures and tones and harmonies and melodies and rhythms you can get out of the instrument. And I'm still discovering stuff. After I did my clinic, a person came up to me and said, 'You know, I didn't really expect you to have all these drums for your type of musicianship.' He didn't expect to see four rack toms and three floor toms and double bass drums," Smitty laughs. "I'm associated with being more of a jazz drummer, so I guess people were expecting me to just sit there and go 'spang-a-lang.' But I'm hearing all these tonalities. I like the sound of the double bass, as well as all the cymbal colors. You can still 'spang-a-lang,' but there's a wider dimension to what you're doing.

"So the drums have a real effect as far as what they can make people do. They can make people feel all the ranges of emotion, and to communicate with people like that, you have to really deal with the drums. I mean, I can do whatever I do on the cymbals, but I like to focus on the drums. Max certainly dealt with the drums; it wasn't just a cymbal thing. He really got in there and created melodies with a four-piece kit. Now if you can do that, you are *seriously* bad. And Max is.

"Look at the traditional New Orleans bands," Smitty continues, "where you have the snare drummer and the bass drummer. That music still has a strong pulse. Look at Afro-Cuban music. These guys show up with bongos, congas, and timbales, and they create a thick groove that's strong and pulsating and always moving. It's not like the four-on-the-floor bass drum they use in house music, which to me is just a retro-disco thing with slicker technology. It's not like that. It creates another kind of groove, but it still has the rhythmic finesse and sophistication.

"It intrigues me that guys like Trilok Gurtu or Zakir Hussain can sit there



ANVIL FIBRE CASES

UNDISPUTED

Light Heavyweight Champion

We started making instrument cases before anybody. And we still make them better than anybody because we take your instruments as seriously as you take your music. We combine the lightest, strongest materials with the most creative engineering and design to make the best protection you can buy – and the most economical. There may be imitators out there but there aren't any competitors.



If it doesn't have an Anvil, you don't have a case.

ANVIL CASES 1-800-FLY ANVIL
SUBSIDIARY OF ZERO CORPORATION FAX 818-968-1703

15650 Salt Lake Avenue, City of Industry, CA 91745 • Mailing Address: P.O. Box 1202, La Puente, CA 91746

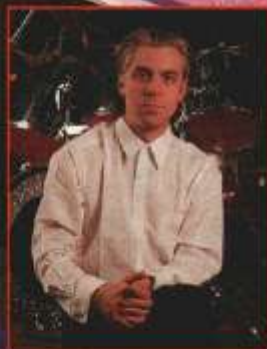
THE ONLY REAL ALTERNATIVE...

...doesn't really exist.

As far as music goes anyway.

"Given reasonable tuning, when you hit them they sound good. When you hit them hard they still sound good, and they hold up. Which is to say that those metal things all over the drums do their job really well."

Bill Rieflin (Ministry)



"The hardware is really strong so I don't worry about them falling apart. They're easy to tune; they project and cut better...and in Helmet, to be heard is one of the most important things. The look is one of the coolest things about them...they go well with white wine."

John Stanier (Helmet)

Ask a dozen musicians what "alternative" means and you'll get a dozen different answers. It's a musical term that's come to encompass anything from garage-honed grunge to studio-bred techno and beyond.

One of the few common threads running through much of today's progressive music is the use of unrelenting, driving rhythms and odd meters pitted against common time. Another common denominator is how many of today's cutting-edge drummers rely on **Tama Drums and Hardware**, both on the road and in the studio. That's because Tama has long been known as the standard for superior sound and road-proven durability.

Tama...the only real alternative in drums.

TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to: Tama, Dept. MD28, P.O. Box 886, Bensalem PA 19020 • P.O. Box 2009, Idaho Falls ID 83401 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P1

with a pair of tabla drums, just moving their fingers, and make *magic*. And here I am with this double bass kit with all these rack toms, and I'm not making half the music these cats are making," Smitty laughs. "So that really puts it all in perspective for me. I got a long way to go. I want to be able to create the kind of magic a guy like Trilok creates—have that kind of command over the instrument and be able to draw all these dif-

ferent sounds out of a drum."

Indeed, sounds are important to Smith, and besides the traditional drums and cymbals, he usually has cowbells, *Jam Blocks*, and other such paraphernalia scattered around his kit. Smitty points to Baby Dodds and Sonny Greer as two drummers who used similar sounds in their setups. But he also points out a more modern influence. "I used to listen to the Miles Davis group of the '70s with

Airto and Jack DeJohnette," Smitty says, "and to me, the two of them made one sound. They had such a rapport and were so sensitive to the music. Airto knew exactly where to place his stuff, and it just sounded like one drummer to me. I'd hear the cowbells and woodblocks, and a little jingle with the bell tree, and I got into that. I saw that it was possible to throw different sounds in there and make it a conglomerate whole.

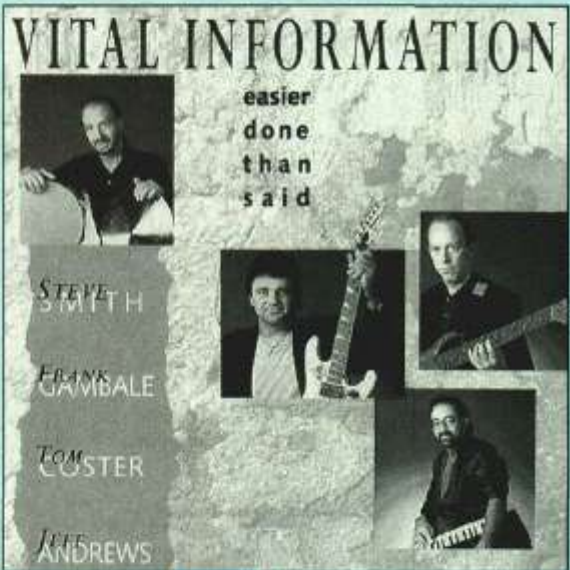
"I'm always one for trying to add a special element to make a piece come to life. A little triangle 'ting' in the right spot can raise the whole tune. Just one little thing here or there can make the difference.

"Working in New York, different people would ask me if I had a certain sound, like they'd want to know if I had a triangle. 'No, but I'll have one tomorrow,' and I'd go to Manny's and pick up a triangle. Someone else would ask if I had wind chimes. 'No, but I'll get some,' and I'd be back at Manny's. I just kept doing that, and the next thing you know, I was using all the stuff. When I was playing with Ron Carter, I used castanets, bell tree, wind chimes, and triangle, and it was great because each color added a texture. But see, I was hearing that in the music. Ron might ask for a triangle, and then I would hear other sounds as a result of bringing that element in. 'Okay, I can also add wind chimes and bell tree.'"

Eventually, Smitty's percussion evolved into a sort of percussion tree that he often turns up with at gigs. "It keeps growing," he boasts. "I've got cowbells, temple blocks, agogo bells, castanets, two sets of wind chimes, a bell tree, mini China gongs, a small suspended cymbal with rivets, a flat wind gong, and two sets of crotales, which the Zildjian company was gracious enough to make for me. I've also got two pedals, one hooked up to a tambourine and one hooked up to a cowbell. I'm trying to get another pedal hooked up to a *yam Block*. So I'm expanding it.

"The first time I used the setup, when it was in its early stages, was with the baritone saxophonist Hamiet Bluiett. We played a lot of avant-garde music, and in that situation you have to be a lot more sensitive about textures. Otherwise, you

VITALLY IMPORTANT



VITAL INFORMATION

easier
done
than
said

STEVE SMITH
FRANK GAMBALE
TOM COSTER
JEFF ANDREWS

Steve Smith and
his band of Superstars create
music that rocks
the soul
and astounds the mind.


Steve Smith-drums

Frank Gambale-guitar

Tom Coster-keyboards

See them
on tour
this winter.

Jeff Andrews-bass



Also Available "VITALIVE"

Steve Smith can also
be seen on DCI
music videos

DCI (212) 691 1884



dream on...

...it's great to skim the pages of *Modern Drummer*, look at all the ads and dream about the kit you're going to buy someday...what kind of configuration, what kind of finish, what kind of hardware, and so on. Then you add up the prices and find you've arrived at the cost of a new compact car. Some dream.

But don't stop dreaming. **Tama's new RM drum series** has just made your dreams reality.

Tama's RM series is the perfect marriage of professional sound and quality, modern technology and the natural beauty of classic drum sets costing three times as much. RM drums offer modern heavy-duty double-braced stands, Omnisphere tom-holders (some traditions are better left in the past), the HP60 chain-drive pedal, traditional single lugs and natural-looking gravure finishes. And RM drums are available in standard sizes for those who prefer a smaller jazz kit (or the ease of tuning a 20" bass drum) as well as Xtra-deep sizes.

Keep the dream alive...**Tama RM series.**

TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to: Tama, Dept. MD28, P.O. Box 886, Bensalem PA 19020 • P.O. Box 2009, Idaho Falls ID 83401 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P1

can run the risk of being monotonous and too random, and there is no balance as far as texture is concerned. Some people think it's just free music and so you can just bash out on the drums, but it's not really like that. There's structure to the music if you know how to do it.

"The drummers for me in that style of music were guys like Andrew Cyrille, who had played with musicians like Coleman Hawkins. He had that foundation, so when he went to play avant-garde music, he knew what he was doing. He was dealing with texture and sound and balance and dynamics. I also gravitated towards players like Beaver Harris, Milford Graves, Rashied Ali, Famoudou Don Moye, and Thurman Barker, because they were very structured in dealing with the music. So all those influences are wrapped up in what I am, and they come out at various times, depending on the context."

One context in which Smith uses some of his more modern influences is in his work with Steve Coleman and the Five Elements. When you first hear many of the group's tunes, you'd swear that the drumming is completely random.

But on repeated listenings, patterns begin to emerge. Ultimately, you discover that the compositions are based around very long rhythmic cycles. On a song called "The X Format," from the album *Black Science*, the A section consists of a 26-beat sequence, divided 3-5-5-8-5. On "Blues Shifting," from the *Rhythm People* album, the basic phrase is 14 beats long, divided into two groups of seven. On "Armageddon," from the same album, the A section has a 20-beat sequence, divided into four bars of five, while the B section is in seven. And on the group's newest album, *Drop Kick*, the first cut, "Ramses" features an 11-beat cycle that Smitty says is thought of as two measures of five and a half.

Smith generally plays these pieces in a very linear fashion, with the snare drum, bass drum, and ride cymbal bell being the three primary sounds. He refers to the patterns as drum chants. "It's the basic African approach of layering things," Smitty explains. "Each drummer has his part, and it all interlocks and forms the thickest and strongest groove you can imagine. So the approach I take is to create a nice texture where every-

thing hooks up. I'm also looking to create a balance. If the guitar player or bass player is being busy, I'll play less to balance the texture. Sometimes you might want to purposely be dense or purposely be spacious, but most times you want a balance, so you have to listen. If everything else is a little more simplistic, then you can throw in a little more drums. You just use your ears, the same way you would if you were playing 'spang-a-lang.' It's just that in the Five Elements, we're coming from a much stronger rhythmic base than what you usually hear."

Despite the mathematics involved in Coleman's music, the stuff feels great. Smitty explains that some of it has to do with looking at larger beat groupings, rather than counting every part of the beat. "When I play the B section of Armageddon," Smith explains, "I'm not sitting there thinking '1-2-3-4-5-6-7, 1-2-3-4-5-6-7.' I'm feeling it in three, with what I call the long beat/short beat concept. Certain beats are long, certain beats are short. In this case, the third beat is long, like 'one-two-threeee, one-two-threeee,'" Smith sings, giving the beats a two-to-three ratio so that the

Copying Is Better Left To The Xerox Machine

Why not copy? Most drum manufacturers do. At Darwin, we believe it is better to originate than duplicate. We're not saying you won't find some similarities with our product and the rest of the field, but we do present a significant amount of originality.

Darwin Performing Artist series professional drums are hand crafted from aged and cured American maple. They feature the original Darwin die cast lug, exclusive Darwin finishing and bearing edge processes, the patented Darwin snare throw/butt assembly, and our patented slide track tom mount system. Along with height and angle adjustment, the slide track

allows "front to back" positioning of up to six inches. Performing Artist series drums are available in a variety of lacquers, an infinite amount of coverings, standard, deep, and custom sizes, and with or without mounting brackets. One additional item we didn't copy was price. A five piece set lists for around \$2,000.

We have also taken our technology to the economic level of the weekend warrior with our creation of the Rebel series. This American made pre-packaged five piece kit with double braced hardware holds a suggested retail of \$1,100.

So, why not copy? We think the better question is, Why?

Darwin®

"the evolution of drums"

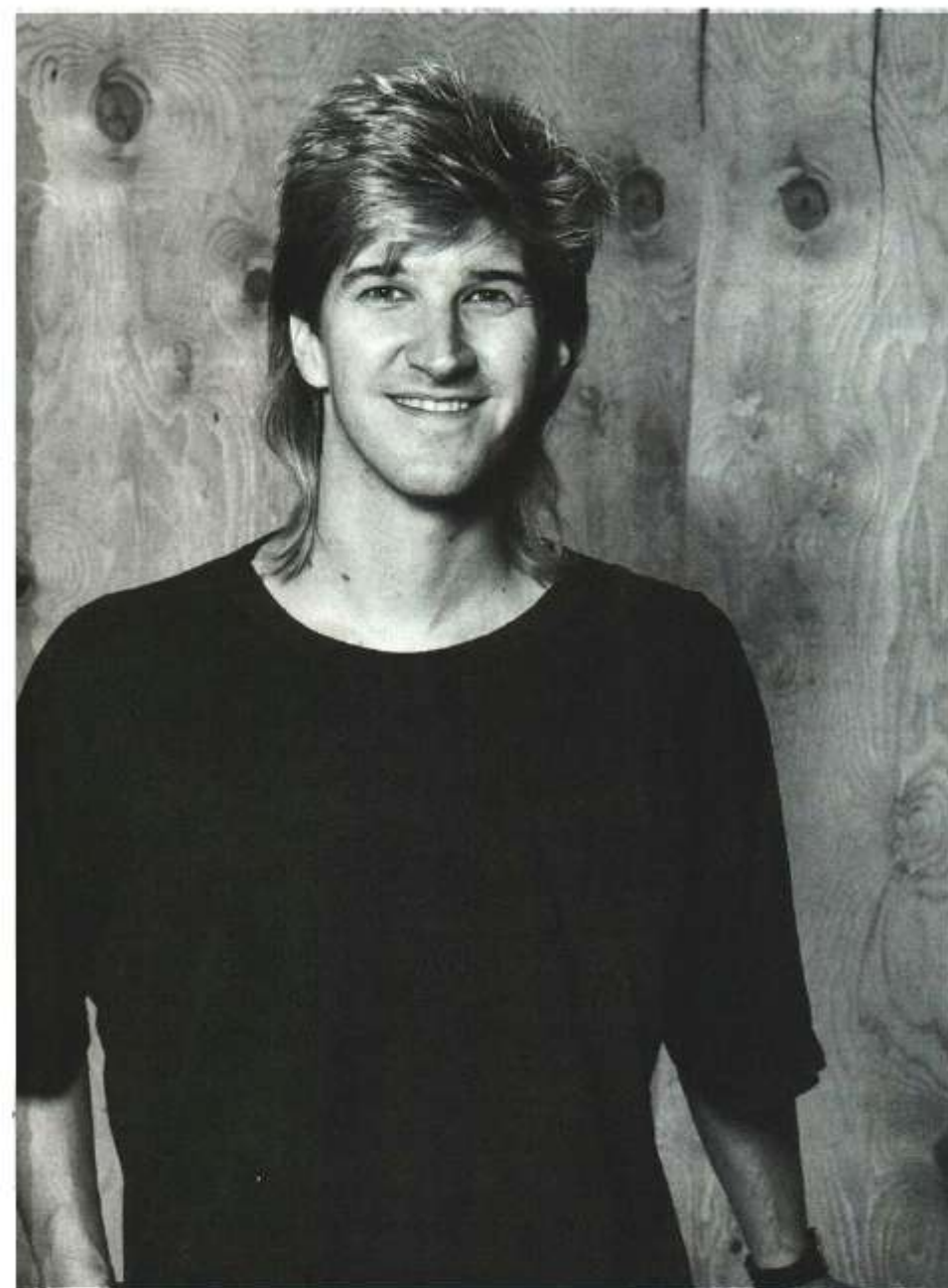
For More Information Write To:

Manufacturing Division
P.O. Box 190
Burnsville, Ms. 38833

Sales/Marketing Division
P.O. Box 4196
Murfreesboro, Tn. 37133-4196



the world's leading drummers...



"Modern Drummer is a great blend of information and interviews that keeps me up-to-date with the drumming of today."

Chad Wackerman

read the world's leading drum magazine

**MODERN
DRUMMER®**

first two beats are worth two 8th notes each and the third beat is worth three. "It's not any different than if you're playing a funky 16th-note groove in 4/4. I mean, you're not going to be sitting there going '1e&a 2e&a 3e&a 4e&a,'" Smith says, counting so fast that he nearly gets tongue-tied. "You're going to be concentrating on the main downbeats and backbeats, and the 16ths fall naturally into that because you understand their relationship inside the larger beats.

So why should it be any different if you are playing in seven, nine, eleven, or thirteen? It's all how you look at it."

Still, it would seem that playing a piece that's in eleven or thirteen would take a great deal of concentrated counting, even if one is using the long/short beat approach. "See," Smitty says, "you also have to hear the relationship of your part to the other parts. That's African. It's not about meter and always giving the 'one.' Having to hear the 'one' is the

Western/European concept. In Africa, it's not about where 'one' is. It's about the relationship between the different parts. Once you understand the relationship between what you're doing and what all the other guys are playing, that's when you've got it."

It's that approach of not always marking the first beat of a subdivision that helps give this music a funk-like groove, despite the rhythmic complexity. Smitty will often have parts going that imply a straight-ahead groove, even though the numbers are changing underneath. A good example is "Blues Shifting," where a cowbell hits every other beat, in effect serving as a consistent backbeat. When viewed in terms of two measures of seven, the cowbell plays the even-numbered beats of the first measure and the odd-numbered beats of the second. One way of looking at it is that the cowbell is playing a half-time seven feel over the top of the two measures.

"Right," Smitty says. "There are a lot of cross-currents going on in my part, and between what I'm doing and the other parts. The main thing is, you have to think horizontal—linear. This approach is based on an influence from a drummer named Doug Hammond, who Steve used to play with. Doug would have a specific drum part for each tune, rather than just playing time for 32 bars or whatever. There were specific places that the bass drum, snare drum, cymbal, hi-hat, and so on would play. Doug called it a chant, because it had its own ostinato, as it were.

"When you have a part like that, it's like playing a melody. You're not thinking about what you do on each individual 8th or 16th note, you are thinking about the melody you're playing. Instead of sitting there mathematically counting in your head, you are playing phrases, and once you hear them as phrases, they stick in your head because you're hearing them as music, not as isolated beats. When you get to that level, you are able to play more inside the music."

While Smitty is totally comfortable in an ultra-modern setting such as Steve Coleman's, he is equally comfortable in more traditional settings, such as when he did several gigs with the Buddy Rich band a few months after participating in a Buddy Rich Scholarship Concert,

Drums & Drumming Back Issues for Sale

☐ JULY/AUG 1988

Alex Van Halen, Stewart Copeland,
The drummers of Motown

☐ JAN/FEB 1989

Double Bass Mania

☐ JULY/AUG 1989

Do It Yourself, Sonor Highlight
Drums, Simmons Trixer

☐ APRIL/MAY 1990

Terry Bozzio, Building Jeff
Beck's Beat

☐ JUNE/JULY 1990

Max Roach, Drum Miking
Techniques, Tony Braunagel

☐ AUG/SEP 1990

Metal Drumming

☐ OCTOBER 1990

Mick Fleetwood, Mickey Hart builds
a ritual drum, drum samples on CD

☐ NOVEMBER 1990

William Calhoun, Rich vs. Krupa

☐ DECEMBER 1990

1991 Buyer's Guide

☐ JANUARY 1991

Vinnie Colaiuta, Bobby Blotzer,
Intensive Drum-Tuning Clinic

☐ FEBRUARY 1991

Jonathan Mover, Tom Brechtlein,
Roots of Rock

☐ MARCH 1991

Superchops, the 40 Rudiments,
ZZ Top's Frank Beard.

☐ APRIL 1991

Steve Smith, Jon Farriss,
The Drummers of Miles Davis

Check off the issues you desire and
send in the entire ad.

All Back Issues are \$5.00 each
(This includes postage and handling.)

Mail check or money order (no cash)
in U.S. Funds to:

MODERN DRUMMER PUBLICATIONS
Back Issue Service, P.O. Box 480
Mt. Morris, IL 61054-0480
Allow 6 to 8 weeks for delivery

Total number of issues ordered _____ My payment for \$ _____ is enclosed.
B-B15

Name _____

Address _____

City, State, Zip _____

BEAT this!

**10 GREAT PADS,
1 GREAT PRICE**

Introducing the

dk 10 from KAT™

Just \$499.00 List!

KAT's new dk10 is a multi-purpose, ten pad drum kit in one compact, easy-to-use package.

At \$499.00, electronic percussion has never been this affordable or this easy to use — simply connect the MIDI Out of the dk10 into the MIDI In of your sound source and you're ready to go. Setting up note/sound assignments is easy too — just hold down the foot switch and play the pad until you arrive at the sound you want. Not only is it uncomplicated, but it works with any MIDI drum machine or sound source on the market.

Now every drummer can afford to experience the benefits of controlling massive electronic drum and percussion sounds. Whether it be in the recording studio, on the concert stage, in the night club, practicing at home or on the road, the dk10 is the perfect compact drum system for any budget.

Expand your creativity and drumming experience with the new dk10 from KAT — the best new drum accessory available! See it today at a dealer near you.

"Works with any MIDI sound source"



"The perfect home practice set-up"



"The ideal acoustic add on"

dk10 features include:

- 10 great feeling pads in one box
- Programmable MIDI Channel
- Input for bass drum trigger (fatKAT, kickKAT, miniKick)
- Incredibly portable and instantly playable
- Programmable user set ups
- Input for hi-hat (hatKAT or foot switch)
- Programmable note/sound assignments
- Fast and easy to use
- Only \$499.00 Suggested Retail



KAT™

Check out KAT's full line of MIDI percussion controllers including the powerful drumKAT 3.0 and drumKAT EZ.

To receive our free 1993 KATalog, call us at: (413) 594-7466 or fax us at (413) 592-7987

All products and brands are the trademarks of their respective holders.

300 Burnett Road, Chicopee, MA 01020

which is now available as a DCI video. Anyone familiar with the type of drumming Smitty does with Steve Coleman might wonder how he could fit into such a different setting, but to Smith, it's all the same.

"I don't care if it's a trio, quartet, quintet, big band, or orchestra," he says. "The fundamentals still apply. You just arrange them differently depending on the context. In a big band, you have to understand that you're dealing with twelve to fourteen horns. When you've got that many guys all trying to blow air through their horns to play these figures, there's going to be a slight delay—especially at faster tempos. So it's more of a responsibility for the drummer to establish the time firmly and really be clear with the beat. You can't be as loose, especially in ensemble sections, because then you're allowing for time fluctuations.

"Another thing is having a good sense of dynamics. You really have to exaggerate the dynamic factor in a big band more than in a small group. I mean, it's hard for fourteen horns to play *pianissimo* together and make it sound like *pianissimo*, because you've got all these layers of sound. So it really has to be exaggerated. Also, when you're playing behind soloists, start each one off real easy. Let the soloist set the direction that he or she wants to take it, and then build it from there. These are key issues in a big band.

"Basically, you have to know the language of each style of music. Big band music has its own language—certain ensemble figures that we've heard through the history of the music. So you've got to listen to the great big bands: Count Basie, Duke Ellington, Woody Herman, Buddy Rich, Tommy and Jimmy Dorsey, Thad Jones/Mel Lewis, Fletcher Henderson, Chick Webb, Billy Eckstein, and Dizzy Gillespie's big band. Those bands were *serious*, and the drums had a similar function in all of them: They would help move things along. They were like the cattle prod. They helped guide the dynamics and shape the contour of the music."

Smith says the next step is learning the different ways in which each band approached the music, and cites his experience with the Buddy Rich band as well as an opportunity he once had to play with the Count Basie Orchestra as an example. "Buddy was obviously an aggressive player," Smitty says, "and would just plow right through things with a lot of impact. His music had a certain edge, where things were played forcefully. Basie's band had a real cool swing, like a bounce. It was kind of laid back, and you just sat in this pocket and relaxed, and the music took off."

In big band situations, Smitty observes the traditional technique of playing bass drum four beats to the bar. He does the same thing in more modern, small group

contexts as well. "A lot of young players think that you're not supposed to play the bass drum that way," Smitty says, shaking his head. "They think it's dated. But that's what I saw the great drummers do, like Max and Art Blakey and Jimmy Cobb, and even Elvin and Tony Williams. A lot of drummers don't think that guys like Elvin or Tony or Jack DeJohnette do that, but they do. Even though they often play more intricate rhythms, when they stop doing that, they go back to playing quarter notes. And that's what I do."

As much as anything, Smitty likes the fact that it is based on tradition. "When the first drummers began playing the drumkit as we know it today," he says, "four quarter notes on the bass drum was the way to keep time, along with press rolls on 2 and 4. Baby Dodds was the first guy to utilize the four quarter notes, as opposed to the 1 and 3 that was used in the marching band style. When the hi-hat came into the picture, guys like Papa Jo Jones created that swing beat, but they still kept the bass drum going. Then when Kenny Clarke put that swing beat on the ride cymbal, he still played quarter notes. Sure, he was using accents and stuff, and getting more sophisticated, but when he stopped playing accents, he went back to quarter notes, as did all the other drummers."

But Smitty isn't playing that way strictly to keep the flame of tradition. "It sounds good, man," he says. "When you

AQUARIAN POWER-SLEEVE™ DRUMSTICKS

AQUARIAN has "made wood better" to create the ultimate hickory drumstick. The traditional feel, weight and balance of a premium wood stick has been retained.

The two significant areas that break down quickly on conventional wood sticks are the most "durable" areas of POWER-SLEEVE™ drumsticks... the molded rimshot area and the tip.

Molded Power-Sleeve™ protects the rimshot area for the entire life of the stick.

Power-Sleeve™ Drumsticks

Conventional Wood Sticks

Conventional wood sticks lose their solid feel as soon as the rimshot area breaks down, which can happen in a few hours of really hard playing.

POWER-SLEEVE™ drumsticks retain their solid feel, rimshot after rimshot. Only POWER-SLEEVE™ drumsticks give the drummer more power, more durability, plus consistent sounding rimshots and clear tip sound for the entire life of the drumstick. Try a pair and compare them with any conventional wood stick at your local drumshop. Write or call for free catalog.

AQUARIAN ACCESSORIES
1140 N. Tustin Ave., Anaheim CA 92807
800-473-0231

Molded tips are guaranteed to never come off.

Wood tips chip and fray. Nylon tips can fly off.

play quarter notes along with a string bass player who's playing a walking bass pattern, it creates a thicker pulsation, which gives a stronger momentum and thereby creates a stronger pulse or groove. It's not something to be heard, it's just something to be felt. But a by-product of that is that it really helps you internalize the time within yourself. So it's a good timekeeping measure on top of everything else."

Earlier, Smitty spoke of his admiration for his teacher, Charlie Williams, who could handle any style. Judging by the varied settings that Smitty performs in, he seems to have taken Williams' example to heart. "You have to embrace all different facets and styles and sounds," Smitty says, "because when you educate yourself like that, you're able to fit into any context. You should be able to sit in and play with people that you never played with before and immediately communicate and make music."

"You have to know what's expected in the musical situation you're playing in, and you have to play what fits. Some people say, 'Don't you feel limited?' You're only limited by your own mind. I can feel free dealing with whatever the situation is, because I know I can make it something more than what it is per se. In my inimitable fashion, I'll add something to it—sometimes, a lot. Maybe some people feel I put in too much, but hey, I can deal with that."

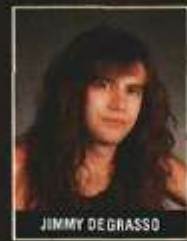
"But I'm not trying to out-drum anybody. I love Billy Cobham; I love Buddy Rich; I love Dennis Chambers. They can get around the drums like nobody's business. Totally awesome. I wish I could do that, but I can't. So what *can* I do? I can make the best music I can possibly make. I would love to be able to do more than I can do, but that's just impatience on my part, 'cause man, I want to get there. I put that intensity into what I do because I *love* music and I don't want to just throw it away. If the Lord gives me one talent, I want to make two. If He gives me five, I'll make ten. I want to multiply my talent and then let it out so people can dig on it. And maybe they can take some of that and multiply it within themselves."



Gibraltar RACKS



CHESTER THOMPSON



JIMMY DEGRASSO



OMAR HAKIM



MICHAEL SHRIEVE



Even our GPR450 Rack with twin side extensions folds up for easy transport.

*Easier to Set Up,
Easier to Tear Down,
and Rock Solid.*

Customize your setup with Gibraltar Racks. The number one name in rack systems. Innovative. User friendly. Road proven. Built for professional drummers yet surprisingly affordable. Gibraltar Racks. Rock solid.

Gibraltar

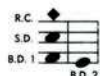
HARDWARE

Double Bass Revisited



by Rod Morgenstein

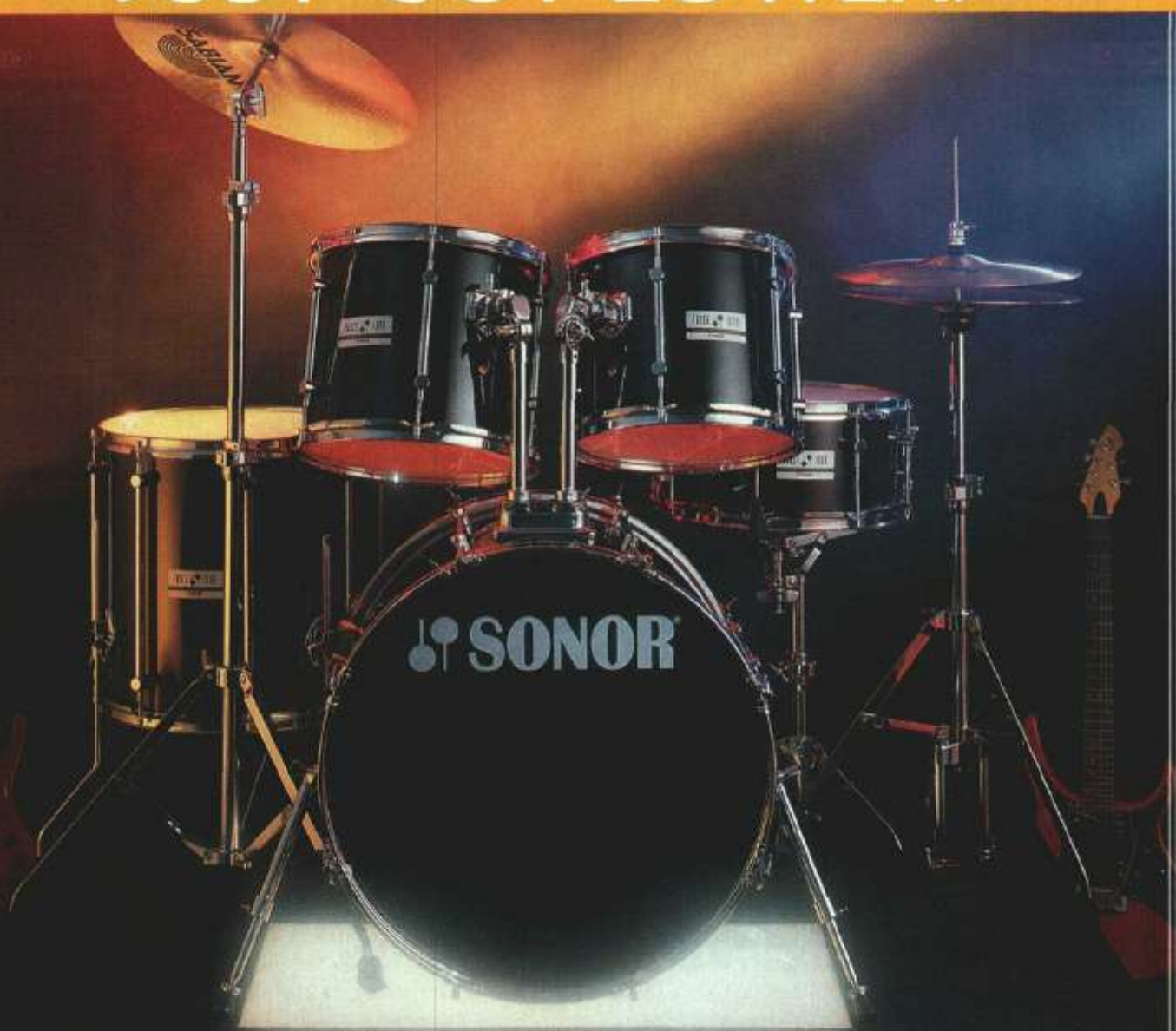
MUSIC KEY



In a previous two-part column on double-bass drumming, I placed emphasis on hand/feet independence, with the hands playing various rhythms over an uninterrupted flow of notes on the bass drums. These exercises included constant single- and double-stroke patterns and accented broken-up patterns.

This time, however, instead of a repetitive flow of notes on the bass drums (like 16ths or 8th-note triplets) the following patterns combine notes of different value (for instance, 16ths and 16th-note triplets). These exercises will help you "get in touch with your feet" and get away from the very effective but all-too-common tendency of playing constant 16ths. Before playing the double bass pattern, make sure you can hear it in your head or play it with your hands.

THE PRICE OF FAME JUST GOT LOWER.



Introducing the Force 1000. A new, affordable drum set from Sonor. With the craftsmanship, high quality features and sound that Sonor drums are famous for, at a price that's practical for all drummers. Check one out at your nearest dealer. Fame may have its price, but who says it has to be high?

"If you're serious about drumming, the Force 1000 is the best way to go."
Bobby Rock



HSS, Inc., Division of Hohner

P.O. Box 9167, Richmond, VA 23227



Andre Ceccarelli

French Master

■ by Charles Bronstein

Andre Ceccarelli is one of the most highly regarded drummers in France. At 46 years of age, he has a mature, completely developed style, an incredible technical virtuosity, and tremendous versatility. He is perhaps best-known in the U.S. for his astonishing fusion drumming on a 1978 release by Bunny Brunei (Chick Corea's bassist at that time). Nonetheless, he has played with innumerable other great artists, including Dee Dee Bridgewater, Tom Harrel, Didier Lockwood, and Michel Legrand. He has appeared on recordings with the Brecker Brothers, Tania Maria, Aretha Franklin, Ray Charles, and Eddy Henderson.

Ceccarelli began drumming at the age of eight in Nice, and soon left with the renowned French rock band Les Chats Sauvages (translated: the Wildcats). In 1968, he met up with Scottish vocalist Alex Ligertwood and British drummer Steve Ferrone, who became good friends and who recommended "Dédé" for gigs. (He replaced Ferrone in Brian Auger's group for a brief stint in the U.S.)

Ceccarelli moved to Paris permanently in 1970, where he found himself much in demand—working the jazz clubs at night and doing two or three sessions almost every day. In April of '92, he released his second solo recording—this time featuring the trio with whom he regularly performs in the Paris area.

CB: Who do you play with these days?

AC: I've been touring recently with Dee Dee Bridgewater. I also play with a band called Tribute To Mingus, which consists of the French musicians Francis Jeanneau, Henri Camora, and Vincent and François Michel. I also play with Martial Solal's big band, as well as with Michel Legrand. I do sessions all the time. I play with Nguyen Le, the guitarist with Ultramarine, and I have something working with my brother Jean-Paul—a thing with two drummers.

CB: How did you meet Dee Dee Bridgewater?

AC: I met her in Paris in 1985, when she was doing a musical called "Lady Day," the story of Billie Holiday. We met again in 1986 at the Montreux festival, where she was a guest star in Martial Solal's big band. Later that year she recorded *Live In Paris*, and her producer called me up. Since then, we've never lost touch with each other. She has incredible confidence in her musicians. She chooses them herself. She has an immense understanding of jazz and of rhythm, so it's really easy to work with her.



CB: Can you tell us about your experiences as the drummer in Didier Lockwood's band?

AC: We spent three fantastic years together. I've known Didier forever. I met him in Paris, when he was starting out. We played several times together, and I was part of an early group of his. He'd already recorded a disc, which I hadn't played on. When I went on tour with him, Gordon Beck and Tom Kennedy were part of that group, which lasted one year. Afterwards, he formed another group and made a disc with Tom Kennedy, Thierry Eliez, and Alex Ligertwood. That was in 1987. Then Tom Kennedy left for the U.S., and Jean-Marc Jafet replaced him. We did the tour, but just when it came time to record the new disc, the group broke up. The new manager thought that this wasn't the best direction for Didier's career. So we didn't record the next disc.

CB: You are known as a jazz musician, but I understand that you played in R&B and rock groups early in your career.

AC: Jazz is the discipline I prefer, but I love everything else, too. When I started out, I played rock 'n' roll, the twist, R&B, and Brazilian music.

CB: Were you inspired by any drummer in particular when you were young?

AC: No, because I was playing a lot right from the beginning. I developed my own style with the guys I was playing with, rather than in relation to what I heard on albums or the methods of other drummers. It was just the fact of having two sticks in my hands and of being able to play here, there...to always be playing. That's the best school. Do that and practice at home too. I still practice. One always has a goal that one can never reach.

CB: Is there a difference in the way one perceives a musician in the United States as opposed to France?

AB: No. The musicians with whom I work are those who have the chance to play concerts and festivals, so they're generally

musicians for whom things are working out well. They're more or less happy. But often, when I meet young American musicians in France, they have an aggressiveness; they act tough. They say, "Watch out! Here we come!"—which is a bit arrogant. Sometimes they are distrustful. Generally, though, the musicians you meet are excellent players.

CB: What can you tell us about the music business in France today?

AC: People are very receptive. France is a bit behind, but less and less. Before, there was always a ten-year gap behind the States. Now it's different. One phone call and hup!

CB: Is there an indigenous French music, or is it influenced so much by American music that the two are indistinguishable? I'm referring to the kind of music that you play.

AC: French music these days is a melange of harmonic jazz coming from the States and *also* from France. It's a mix of Brazilian music, Cuban music, and African music. In France, we're a meeting point for all those influences and musics. Only in France does that exist. We have that melange of music termed "world musique" in the strict sense of the term.

CB: Do you strive consciously to integrate those elements into your playing?

AC: Yes, consciously and unconsciously. The other day I gave a master class and I played in a city where there are many young Arabs. I played something and someone said, "I know that; that's from *our* music!" I said, "Really?!" I was happily surprised! I play Brazilian music or Cuban music like I hear it in my head; I don't play it like the specialists. I've played a lot with Tania Maria, with whom I went to the States. I play in France with Marcia Maria—a fantastic Brazilian vocalist. I manage to play with all these people and eventually create what you could call a "melting pot": something undefinable but that results in something typically French. In Paris, there is a musical potential that is incredible. There are musicians who play jazz, specialists who play bebop, rock, and jazz.

CB: Can you explain where *your* style of playing comes from?

AC: In my playing, I think there are few licks that I copped from somewhere. But one day when somebody gave me the video of Steve Gadd playing on Zildjian day, I said, "Shit!" I recognized some very familiar phrases—and we've never met. I've never listened to other drummers to cop licks, but we've unconsciously got the same influences. I don't put down those who adopt other people's licks; it's just a procedure that goes against my character. Maybe I'm too proud. If I suddenly play something that someone else has played, I'm bothered. That's not to say that I'm

super-original either. I'm still part of that crowd where everybody plays more or less like everybody else. But each still has his singular differences.

I went to a music conservatory, but I have a personal technique that's a bit anarchic—which has its advantages and its disadvantages. The disadvantages make it more difficult to play certain things, but the advantage is that I sound different. I've never gone to those schools where there are a hundred drummers and everybody plays like everybody else. If you end up playing like

someone else, it's useless. You have to be careful. It's not a bad idea to study for a year, then to go back home and shed. That's what my son did. He practices by himself. If he succeeds, it will be thanks to him, because he worked at it. You don't need someone to tell you, "No, you don't do it like that!"

CB: You're perhaps best-known in the States for your collaboration on a record by Bunny Brunei. What are your memories of that period?

AC: That's an album that was made in very difficult circumstances in a not-too-great studio. But we were eager to do it. Bunny took the tape and had it mixed in the States by Chick Corea's producer. He managed to get a good sound out of it. Also, Chick played on it. The result was really good. I know that record is still popular now, which I'm very happy about!

CB: Can you tell us about your own most recent recording?

AB: It's my trio and it's entitled *Hat Snatcher*. Didier Lockwood and my brother have guest spots on it. The music is what is now called "jazz rock fusion." It's a melange of all sorts of music. It was recorded in the Studio de Dames—a state-of-the-art studio—in a "live" context, in order to get that "live" atmosphere. I'm pretty satisfied with the result, although it depresses me to do an album. I want so badly to record a good disc that when I finish one I

don't even want to listen to it.

CB: How might you prepare for a recording session?

AC: It depends. If it's something normal, I don't necessarily have to prepare. I get there and just play it. I've been doing that for years. But now things are more specialized. So when I want to do something a bit more elaborate, I'm sent a cassette a few days before. I listen to it so that when I arrive, I already know the stuff.

CB: What is your approach to a tune when you first hear it?

AC: If there are no drums on the tape, I try to find my place inside the song. If there is an electronic drum track already, or a demo suggesting a rhythm, I get inspiration from it. If someone says, "That's it," I play that. If they say, "Do what you want," I try my best to come up with something.

"You've got to play for the music. If, in so doing, you make money, great! But if you don't make anything, don't stop for that reason."



CB: How do you approach a lead sheet?

AC: I look at the typography. Afterwards, it's a matter of habit. I look and I understand; it's logical. I don't need to count the measures.

CB: Do you have a special relationship with any particular musicians or producers?

AC: I am grateful to Mick Lanaro, without whom everything would have been more difficult. He's the producer of a dozen

French artists who create music of top quality and yet bring him little money. He's won several French music awards—the equivalent of the American "Grammys." He makes as many records for small, unknown groups as for the commercial ones. Thanks to people like him, we've managed to make records in respectable conditions, with proper distribution, for a serious record company. Even if we don't sell millions of copies, we

keep our dignity, and it doesn't cost them a lot. For example, Mick produced my solo album (*Danse Sur Mot*). It was fantastic for us. For a jazz record, it has sold well—six or seven thousand copies—without any publicity.

CB: What constitutes success, in your opinion?

AC: If you are sincere and want to make music for music's sake—and not to make money or to become a star—and if you work at it seriously, there's normally no problem. On the other hand, if you want to make it at any cost—even being a good musician—you're banging on a door that is going to break.

The whole thing must come little by little. It's a science. Learning it isn't so much a matter of a string of separate experiences. You must learn about it in its wholeness. You can't say, "Alright, I'm going to play to make some money." You've got to play for the music. If, in so doing, you make money, great! But if you don't make anything, don't stop for that reason.



Vic Firth et André Ceccarelli *une signature en commun*



André Ceccarelli can truly be called a world class musician. His artistry spans many years and styles of music - from his early years at the Moulin Rouge to gigs with artists such as the Brecker Brothers, Tina Turner and Dee Dee Bridgewater. In collaboration with Vic Firth, André has translated these years of artistic experience into a potent and versatile stick.

André's Signature stick is 15 1/2" long, crafted in hickory, and features a full oval tip for quick rebound and control. It's an excellent choice for jazz, fusion or moderate rock.

323 Whiting Ave.
Dedham, MA 02026

**vic
FIRTH®**

CYMBALS BY HAND -THE BEST WAY- TRUE TURKISH DELIGHT! AT THESE TOP-RATED DEALERS:

- CA West Coast Drum Center • Santa Ana
- CO Appleway Music Center • Fort Collins
- RI Rupp's Drums • Denver
- CT Creative Music • Wethersfield
- DE Accent Music • Wilmington
- FL Thoroughbred Music • Tampa
- GA Atlanta Drums • Atlanta
- ID Keeney Brothers Music • Moscow
- IN Far Out Music, Inc. • Jeffersonville
- IO West Music Co., Inc. • Coralville
- MD Drums on Sale • Hagertown
- WA Washington Music • Wheaton
- MN Torp's Music • St. Paul
- MO Explorer's Percussion • Kansas City
- NV Pro Music Center and Drum • Las Vegas
- NJ Music Museum • Pitman
- NJ Zapf's Music • Pennsauken
- NY Drum Studio • Syracuse
- NY Manny's Music • New York
- NC Boogie Mountain Pro Drum • Asheville
- NC Music Connection • Raleigh
- OH Columbus Pro Percussion • Columbus
- OR Horseshoe Music • Portland
- PA Fred's Music • Shillington
- PA George's Music II • North Wales
- PA George's Music III • Springfield
- PA Philadelphia Pro Drum and Percussion Center • Glenside
- PA Sam's D'Amico Music Center • Philadelphia
- PA The Music Store • Stroudsburg
- PA Waddell's Music • Leechburg
- PA Zapf's Music • Philadelphia
- TX Tommy's Drum Shop • Austin
- WI Faust Music • Milwaukee
- WI Tony's Drum Shop • Appleton
- WI Ward Brodt Music • Madison
- CANADA Just Drums • Willowdale, Ontario

FROM TURKEY, UNDER LICENSE
BY FRED GRETSCH ENTERPRISES
P.O. Box 2468, Savannah, Ga. 31402

The Great Performers Give You Both.

That's why world-class drummers insist on Shure drum kit microphones to deliver every bold stroke and subtle nuance of their musical expression.

No one understands the drummer's diverse needs like Shure, which is why only Shure offers a complete line of drum microphones, with models specifically tailored for all applications. To power your kit with anything less would be insensitive.



Kick: SM91A



Snare: Beta 57



Overall: SM57



Overhead: VP88



Toms: SM98A

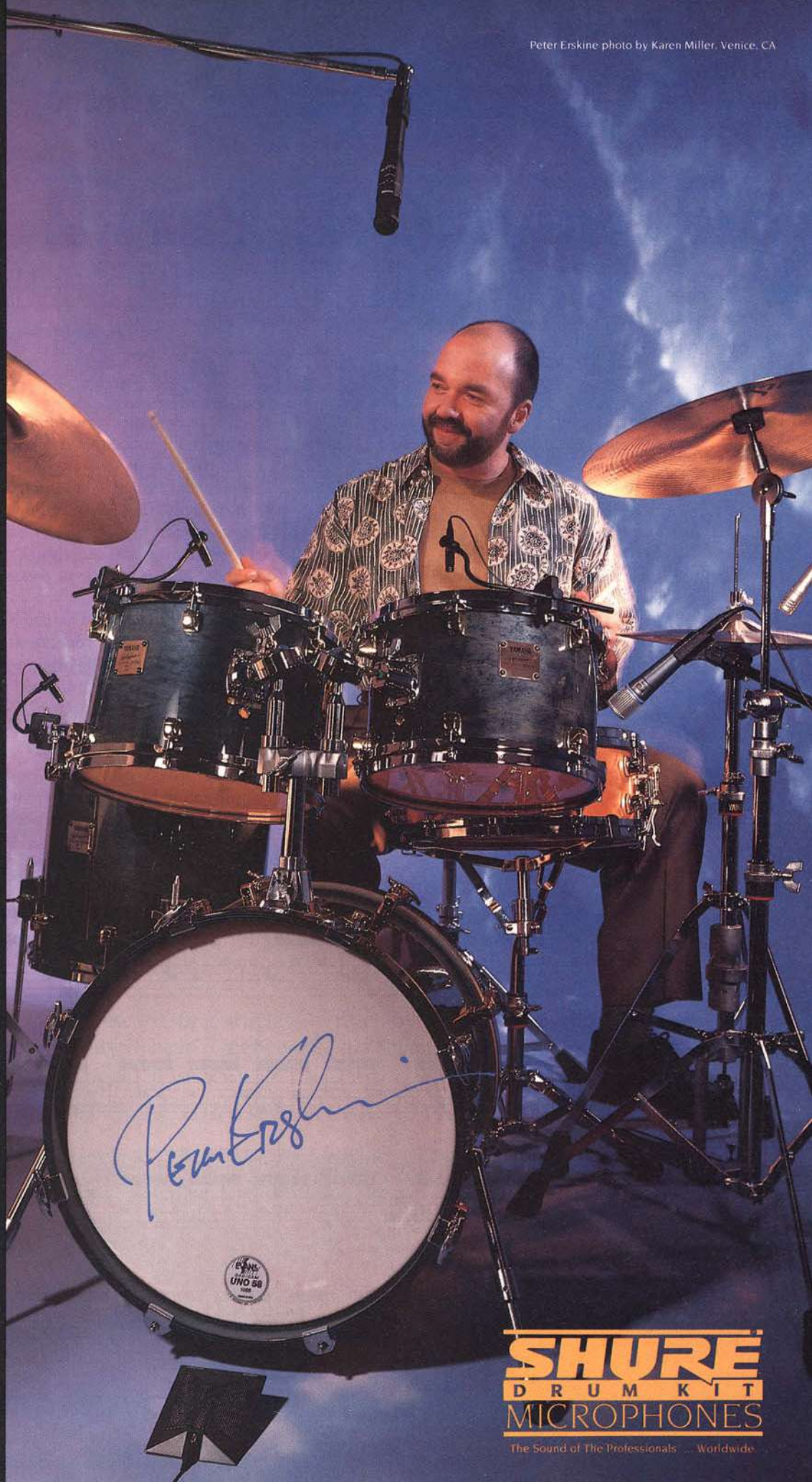


Hi-Hat: SM94



Cymbals: SM81

POWER & SENSITIVITY



Peter Erskine photo by Karen Miller, Venice, CA

SHURE
DRUM KIT
MICROPHONES

The Sound of The Professionals ... Worldwide

It's The Feel That Counts.

It should feel good when you practice, so it'll feel good when you play. Try a RealFeel™ Practice Pad from HQ Percussion. Five models to choose from. Send \$1 for catalog today.

RealFeel™



Rick Latham Joe Morello Chuck Morris Casey Schoenfeld

HQ Percussion Products
P.O. Box 430065
St. Louis, Missouri 63143

HQ



REAL FEEL IS THE REAL DEAL

CACTUS MOSER

continued from page 29

RF: Where had you learned how to record?

CM: I had done session work in Colorado, doing demos for guys and different things. Jim Mason, who produced Firefall, had moved there, and I did some of the things he was doing. I was in over my head when I got to LA, though; I'm sure I was.

RF: What did you have to learn?

CM: One thing I hadn't done a lot of was play with click tracks. That was right when we were coming into the techno era, and everything was sequenced. And it was, "Okay, do that and read"—which I was way rusty at—"plus, make it feel like you're *not* reading." I listen back now to things I played on, and it was fine, but.. I was very fortunate. There were definitely times where I was just going, "Man, I just know I'm not doing as good a job as I should be."

RF: What did you do?

CM: I just kept plowing away and trying to study what I had done—what was wrong with it and why it wasn't feeling good to me—and praying that they'd keep calling me and not figure it out. The next thing I knew I was working with Michael Landau and Marty Walsh and all these major session guys. There was a keyboard player named Smitty Price, who was really cool, and he started calling me for stuff he was producing, and it just snowballed.

RF: By the way, where did the name "Cactus" come from?

CM: Back when I was in high school.

RF: So the credits on those albums say "Cactus"?

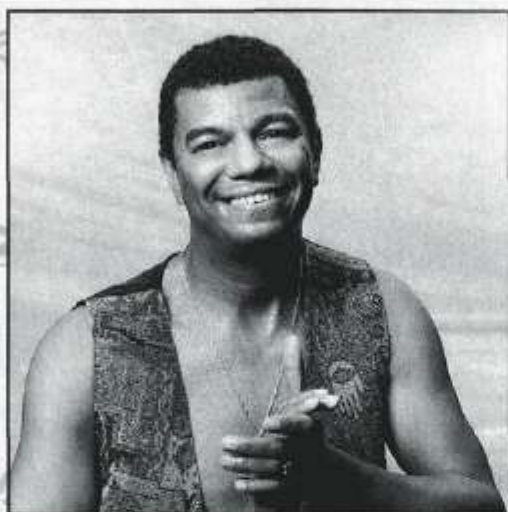
CM: Yeah. And I wasn't playing anything but rock 'n' roll. I was raised on a ranch and had pals who were cowboys. They'd come to see me at these wild rock 'n' roll shows, and they called me "kid." "Cactus Kid" became a catch phrase, and people never forgot it. I figured it was something people would remember.

RF: Does anyone call you Scott?

CM: My mother—and only when I'm in trouble. People think I changed my name because I'm in country music.

RF: How did Highway 101 actually come together?

CM: I was still living at Jonathan's house



ASTOUNDING

WITH SPECIAL GUESTS WILL CALHOUN,

MUSIC

VERNON REID,

FROM THE

JOHN SCOFIELD,

FIFTH

MICHAEL CAIN

WORLD

AND LONNIE PLAXICO.

Through the positive power of music Jack DeJohnette and his friends illuminate and integrate the forces of energy that are needed to heal ourselves and our environment.

"The Fifth World" is an earth-shattering, mind-expanding exploration of a musical new world, unheard of and unique.

Truth is our keyword so that truth can set us free.

Available on Manhattan Compact Discs and Cassettes
For a free catalog, please write to: True Blue Music, 35 Melrose Place,
Stamford, CT 06902

© 1993 Capitol Records, Inc.

**MAN
HATT
TAN**

A BLUE NOTE LABEL

when I got a phone call from Denver from [manager] Chuck Morris. The last thing I had done before leaving Colorado was a session for the Dirt Band. It was a song about John Wayne, and Jimmie Fadden wasn't around. I don't even know how they found me, but Chuck got on the phone and said, "I have this idea for a band. In country music, there's never been a group sort of like Fleetwood Mac, with a female vocalist, but with the possibility of male vocals as well." I didn't have a clue about country music, but not wanting to turn anything down, I said okay. He had talked to Paulette [Carlson] already, and I felt good about being on the ground level of something. At that same time, I had been doing some work with David Williams, a great guitar player who plays with Michael Jackson. We had done a session for a girl singer who was sort of Madonna-esque, so when it came time for Madonna to actually go out on her *Like A Virgin* tour and there was some confusion as to whether Jonathan Moffet was going to work with Michael Jackson or Madonna, David Williams asked me if I'd be interested in working

with Madonna. Of course we were all hearing about what the salaries were going to be, so I was very tempted, but at the same time, I got this call about Highway 101. So I went out to Colorado, having never met anybody in the band before. There were actually some other players who were involved at the time, and it was a very interesting band. It definitely wasn't a country band. Those original tapes were really rockin'.

RF: Are any of the original musicians involved today?

CM: Curds [Stone] came in on the original bunch. There were a lot of great players involved, who, for one reason or another, didn't make sense musically. We kept changing it and interacting. Every couple of months we'd get together for a day or two. I was just looking at it as a chance to meet producer Paul Worley, who was starting to happen in Nashville.

Since 1924
Sam Ash[®]
MUSIC STORES
**THE NAME
TO DEPEND ON ...**

... from a pair of sticks to a full professional studio, the place to call is Sam Ash. Deal with a company that is over 65 years old, but has all the newest models. A company that has over 350 employees but gives you personal attention. A company that has the largest selection of top brands in stock and famous N.Y.C. prices.

Get on our mailing list:

**Sam Ash, Dept. MD
P.O. Box 9047
Hicksville, NY 11802**

**IN NEW YORK STATE
(516) 333-8700
Out of state call operator
for toll-free number**

Tommy Lee has seen the future.

And it belongs to Easton. Because unlike wood, AHEAD drumsticks feature a Vibration Reduction System (VRS) to reduce hand fatigue.

And unlike wood, AHEAD has an exclusive energy-returning core design that lets you play faster, with less effort.

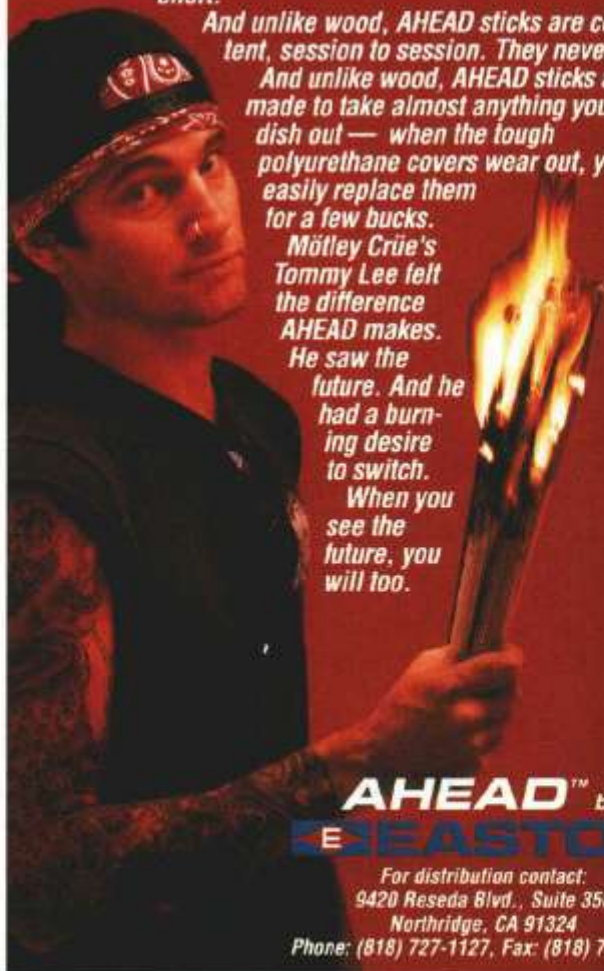
And unlike wood, AHEAD sticks are consistent, session to session. They never vary.

And unlike wood, AHEAD sticks are made to take almost anything you can dish out — when the tough polyurethane covers wear out, you can easily replace them for a few bucks.

Mötley Crüe's Tommy Lee felt the difference AHEAD makes.

He saw the future. And he had a burning desire to switch.

When you see the future, you will too.



**AHEAD™ by
EASTON®**

For distribution contact:

*9420 Reseda Blvd., Suite 350
Northridge, CA 91324*

Phone: (818) 727-1127, Fax: (818) 727-1126

June 20 July 2, 1993

SKIDMORE

JAZZ

INSTITUTE

For information contact:
Gerald Zaffuts, Director
Skidmore Jazz Institute
Skidmore College
Saratoga Springs, NY 12866
(518) 584-5000, ext. 2264
Sponsored in part by

BLUE NOTE

For two weeks each summer, the Skidmore Jazz Institute offers the finest in jazz and jazz education available. Participants perform daily and study privately with our distinguished faculty on the Skidmore College campus in upstate New York. Our Concert Series features major jazz artists in concerts and master classes. Participants also attend the Newport/Saratoga Jazz Festival, June 26-27.

Study Jazz Drumming with ED SHAUGHNESSY

OTHER FACULTY INCLUDE:

MILT HINTON - bass **BUDDY BAKER** - trombone
FRANK MANTOOTH - piano **VINCE DIMARTINO** - trumpet
PAT LaBARBERA - saxophone

The Jazz Institute welcomes the NYS Summer School of Jazz Studies to its new home on the Skidmore campus.

THE WORLD'S MOST FAMOUS MUSIC STORE IS ONLY A PHONE CALL AWAY!

From Buddy Rich to Jimi Hendrix to Guns N' Roses, Manny's has been the first choice of legendary musicians for over 50 years. Now you can enjoy Manny's exceptional selection, service and support via mail order with Manny's Mailbox Music.

MANNY'S Legendary Support

We're the only mail-order service with an 800 Technical Support number and a staff that has hundreds of hours of manufacturers training. They can answer all your questions about the latest gear and give you smart advice on planning customized setups.

MANNY'S Legendary Service

Manny's Mailbox Music is the only one that takes trade-ins. We also take American Express! And we give you a 100% money back guarantee. Extended warranties are also available. Plus we can get you a brochure for any product in our catalog. The world's greatest music store is in the mail.

Manny's Mailbox Music
48th Street At Your Doorstep

WRITE FOR A FREE CATALOG TO MANNY'S MAILBOX MUSIC,
1600 BROADWAY, NEW YORK, NY 10019 (ADD/\$2.00 POSTAGE &
HANDLING OUTSIDE CONTINENTAL U.S.) OR CALL 212-765-7256.

Send us your group's photo. One will be featured in our next edition.



We put out the first record, and the next thing I knew I got a call from management saying, "Isn't that great what's going on with the record?" And I hadn't even thought about the record. I knew there was a single out, but I hadn't paid much attention. It was like number 15 the third week out. What was really appealing to me about the band thing was, as a session player, I was a slave to the phone. If it rang, I had work. If it didn't, I didn't. And the thought of the songwriting involved in the project was also appealing.

RF: Tell us about that first album.

CM: We cut four or five sides, which were out there happening, but we hadn't made an album yet. They called and said they were going to put us out on the road, and we weren't even a band yet. Jack Daniels came in at that point. The first gig was like 25,000 people at a baseball stadium opening for Waylon Jennings. I had gone out and done things with Johnny Rivers, but it was different being part of a band. It was different being the one talking to the audience.

I wanted this band to be different, so I walked into the first rehearsals we had

Protect Your Drums at half the price



Hardshell
protection
at drum
bag prices!

- Round polyethylene foam lined cases
- Made of hard rubberized weatherproof plastic
- All sizes in stock

**DISCOUNT
DISTRIBUTORS**

The Case Specialists

Call 800-346-4638
(In N.Y.) 516 563-8326

and set up on the side of the stage, downstage right, on the front of the stage. In the Too High Band I had done a lot of the raps and had been very involved in it.

RF: When did you start singing?

CM: When I started playing in bands. I never thought anything about playing and singing at the same time. It just came naturally. Another thing was I got back into playing guitar, too. Guitar players started showing me how to make G chords, A chords, and D chords, and that's what I write on.

RF: So all of a sudden, Highway 101 was an entity. You were in country music for the first time in your life.

CM: It's really kind of a magical thing when you look back. We were immediately cast into the forefront of everything. Country music was just beginning to have this new face. Dwight Yoakum, Steve Earle, and Randy Travis were just starting to happen. There was still the old guard, but something new was happening. And we were like a rock 'n' roll band. We never thought about it, but we were never going to dress country. We weren't going to be any different than what we really had been. My goal was to

be a drummer in country music who was going to play what I felt. You hear the stories of drummers playing the Grand Ole Opry without a bass drum—just a hi-hat, a snare, and a cymbal. Even though we're supposedly country, I actually play *busier* in this band than anything I've ever done. It's kind of funny. The drums have almost become the lead instrument...well...besides the guitar. In a country band, that's incredible.

I sort of envisioned what Terry Bozzio would do if he were playing in this coun-

try band. It obviously has to be within reason and taste, but I was doing 32nd-note rolls on the hi-hat and double-bass stuff in the middle of country songs, and guys were saying, "How are you getting that in there without totally ruining the songs?" I said, "I don't really know, to be honest. It just works."

RF: Considering that your method goes over so well and you've been successful at it, what doesn't make sense is how it seems that country radio wants the drums to be barely audible.

**KAT**
Electronic Percussion

CALL US TOLL FREE TO SUBSCRIBE TO
MODERN DRUMMER
1-800-551-DRUM
USE YOUR MASTERCARD OR VISA
MONDAY THRU FRIDAY 8:30AM - 4:30PM CST



FRONT IMAGE
(FULL COLOR)

FREE! T-Shirt

IN ALL SIZES
ONLY


\$8.00 + \$2.00 Shipping and Handling

"with purchase of
\$300 or more"

Send to: **Wardell's DRUM CENTER**
1104 S. Leechburg Hill
Leechburg, PA 15656
(412) 845-DRUM

Call or Write
for **FREE!**
Discount
Catalog

Call Operator for Toll-Free Number.



Matt Sorum has felt the power.

And it comes from Easton. Because Easton AHEAD drumsticks have an exclusive energy-returning core design that helps you play faster. Wood doesn't.

And AHEAD has a remarkable Vibration Reduction System (VRS) to lessen hand fatigue. Wood doesn't.

And AHEAD sticks are made to take just about anything you can dish out — when the polyurethane covers wear out, you can easily replace them for just a few bucks. You can't say that about wood.

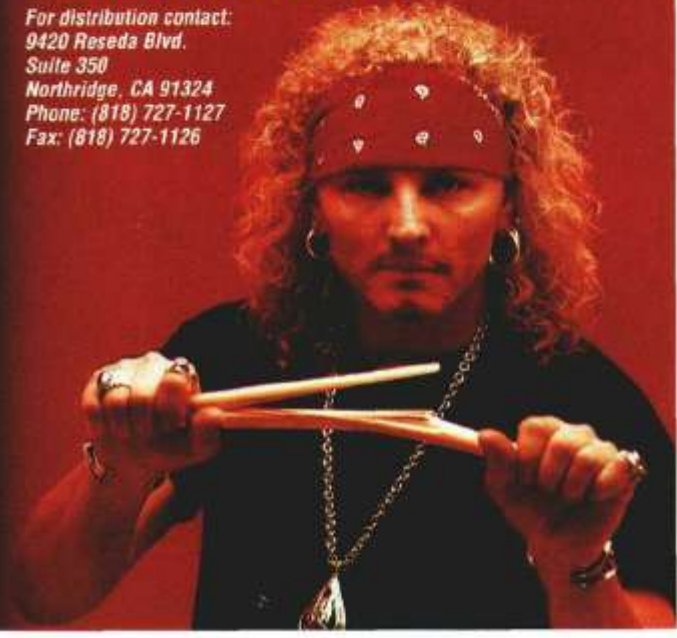
And AHEAD drumsticks never vary. Stick to stick, session to session, AHEAD sticks are consistent to a degree literally impossible in wood.

When Guns N' Roses' Matt Sorum felt the power, he had an urge to break with the past.


And when you feel the power, you will too.

AHEAD™ by EASTON

For distribution contact:
9420 Reseda Blvd.
Suite 350
Northridge, CA 91324
Phone: (818) 727-1127
Fax: (818) 727-1126



Vic Firth and Sean Kinney the perfect pair



Sean Kinney's power and drive intensify the sounds of *Alice in Chains*. Sean's choice in drumsticks: Vic Firth 5A.

VIC FIRTH®
Vic Firth Inc.
323 Whiting Ave., Unit B
Dedham, MA 02026

CM: That's true and not true. One of the things we really had a big hand in, in hindsight, is that we were the first to use big room sounds and big drum sounds. I remember one of the nicest compliments I've ever gotten was about the song "Settin' Me Up," which is actually a Dire Straits song that we cut. The start of the song is a big drum fill, and somebody said, "When my radio came on with the alarm in the morning, I thought my daughter had changed the channel to the rock station." I think country drums have come much more to the forefront than, say, ten years ago. Radio is still sort of conservative, but you've got Brooks & Dunn and a lot of things where drums are fairly prominent. And I've heard Paul Leim say he's gone to a session where they've said, "Let's do that Highway 101 thing." We certainly had an impact on that.

RF: And nobody has tried to tame you at all?

CM: No, they haven't. We were kind of shooting from the hip, which was good. Paul Worley was saying, "Let's just have this be a band and not sound like session guys." He encouraged it from the get-go.

He'd say, "If you have something to play, just play it. Don't worry about what style anything is." There *has* been some backlash. There have been times when we were going to open for someone who would say, "We don't want them with us. The drums are loud and they're like a rock 'n' roll band."

RF: Your band has combined traditional songs with contemporary playing. How do you fit your "stuff" into a real traditional song?

CM: I hear a song and...I don't know...it's just total freedom of expression.

RF: You didn't grow up with country music.

CM: Right, so I don't have preconceived notions of what it has to be. I still hold true, in my heart of hearts, that there shouldn't be a stigma about different styles of music. To me, there's good or bad music. I don't listen to one thing. The other day in the studio, we put up the drum track and [engineer] Ed Seay looked at me and said, "Man, dig that. What a drum track! What kind of music is that?" Then he put up the bass part and it was, "Oh, it's a country record." And certainly I



Dennis Chambers with the LP Mambo Cowbell

Sound Painter

TO DENNIS CHAMBERS, USING DIFFERENT ELEMENTS OF PERCUSSION in his set-up is like painting a picture with sound. And while his sound "color" of choice for his current gig is LP's Mambo cowbell, he knows that LP offers a vast selection of other bells for his painter's palette.

"Depending on the music, I'll play either a Mambo bell, Black Beauty® or Ridge Rider®," remarks Dennis, "and on top of all that, I really like the low pitch of the Salsa bells. Each has its own sound, it's own color and mood, and because it's all from LP, I know the stuff will last."

With nearly 30 years of quality and commitment behind us, LP offers the largest selection of sound colors available, from the Cha Cha, Timbale, Songo and Rock bells, to the Ridge Rider, Mambo and Prestige line. You can start to add color to your sound by choosing any one of over 20 different bells, because, like Dennis Chambers says: "When it comes right down to it, painting that picture is really what it's all about."

Trust the Leader®



LP Music Group, 160 Belmont Ave., Dept. 186, Garfield, NJ 07026
For catalog information, call 1-800-526-0508



Tommy "Mugs" Cain, with Michael Bolton



Rick Allen of Def Leppard



YOU FIGURE IT OUT



Mark H. Presley, with Aaron Tippin



Vikki Foxx, with Vince Neil



ACUPAD[®]

ELECTRACOUSTIC PERCUSSION PRODUCTS

To capture every nuance of feel, style, and accent from triggered sound sources, with no sacrifice in playability, choose ACUPAD Electracooustic[®] Percussion Products.

First choice of serious artists around the world.

P.O. Box 488 Destin, FL 32540-0488 • PHONE (904) 654-7783 • FAX (904) 837-0760
ACUPAD SYSTEMS IS A SUBSIDIARY OF DATASONICS, INC.



FOR YOUR ACUPAD POSTER,
SEND \$6.00 PLUS \$2.50 P&H TO:

FOR YOUR ACUPAD T-SHIRT,
MADE IN U.S.A. SEND \$15.00 PLUS \$2.50 P&H TO:

don't just go wild. I think about what's going on with the song. You've got to be tasteful and think about the music, not just the drum part, though I've always kind of fed off the guitar player.

RF: Can you explain that?

CM: It's maybe because I play guitar as well, although I don't play like most of the people I feed off of. It's typical for the bass player and drummer to feed off of each other, but I think I listen a lot to what the guitar player is playing. So maybe I approach the drums a little less rhythmically and a little more musically. I tend to listen a little more to the frosting on top, maybe in coloring the songs with things like cymbal splashes and little intricacies, which might tend to sound like I'm playing with the guitar player.

RF: How do you record?

CM: Fairly live. We've always used a steel player and a piano player for tracking, and we bring guys on the road who play those instruments.

On this new record, we're making some changes in the sound of the band. We feel we were out in the forefront, but the records were starting to sound alike. We changed singers and we made *Bing Bang*

Boom as kind of a transitional record.

RF: I heard the parting with Paulette was not amicable.

CM: I think it was amicable in the sense that we both wanted to do something different. There were some rough things, but it wasn't a big battle. It had been strained a little bit off and on for a while. Some people's viewpoint was that it was Paulette with some guys playing behind her. It was never that. It was a band and we had very definite views on what songs we did and on career decisions. We were having success and number-one songs that we were having differences of opinions about. In my mind I was thinking, "It's working, so why would you want to jump ship?" She wasn't happy with the material we were doing and the things you have to do to have a career. We were definitely having to go out and work a lot on the road. I didn't want to do it any more than she did, but....

RF: How much does the average country band have to be out on the road?

CM: When we first started, we were having to go out over two hundred days a year. Now, because of the increasing record sales in country music, that's changed.


Last year we were probably out only about six months.

RF: When Nicki [Nelson] came into the situation, how did that change your approach?

CM: We looked at a broader range of tunes. By that point, I had really become more involved in the writing. That was cool because we could write more varied types of material.

Playing-wise, I feel that on our second album, *Highway 101 2*, I played more free. I may have played a little more conservative on *Paint The Town*. On *Bing Bang Boom*, I think I played a lot more stuff again. Every time we make a new record, I try to come in with some new kind of sound. I'm a big fan of trashy noises, so I've come in with things like broken cymbals sitting on top of each other, or little splash cymbals, and I'd incorporate that into songs. On "Just Say Yes," for instance, halfway through the verse, there's a tom fill and splash cymbal. It was like painting a picture. I thought, "Where's the place on the canvas for a little noise to be?" I was influenced by Terry Bozzio, and I was really into Manu Katché.

WANTED



CACTUS MOSER

Highway 101

Pro-Mark Drumsticks:
Wanted by The Best in the Country.

pro.mark

Our reputation is in your hands.

10707 Craighead Drive • Houston, Texas 77025 • Drummer's Hotline 1-800-233-5250

FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

\$6.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
\$8.00 US Funds



Front



Back

—Specify Size—

"We will beat any advertised price"

ATLANTA
PRO PERCUSSION, INC.

2526 Spring Road • Smyrna, GA 30080
(404) 436-3786

Call or write for our FREE DISCOUNT FLYER
Call Information for our toll free number

RF: How much electronics do you use?

CM: I've cut back somewhat in the studio. I was triggering toms as well as snare and kick on the last album [*Greatest Hits*]. I triggered cross-stick and some snare stuff on the last three albums or so. On the newest tracks we've cut, I've been using the Englehart *Crasher*. I slap a trigger on it and fire other trashy noises out of my sampler. I also use *Spoxe* with little effects cymbals inside them, like on "Who's Lonely Now." The only hi-hat part on that song was a pair of *Spoxe* with this weird effects cymbal inside of them.

Basically I'm just triggering snare in the studio now. Live, I trigger everything. You just kind of get the point across better. We go from playing a fairground one day to a coliseum the next day. This way, if the sound guy needs to enhance the kick drum, toms, or snare drum, he's got a direct feed from a sampler. I've been using the new Akai and the Alesis *D4* together. I'm also mixing a few sounds from an Alesis *HR16* for my cross-stick sound. The sound guy has a direct dry sound he can use no matter what else is going on with the miking or anything else. He gets three sounds—the snare, the sampler, and the *D4*—and he can mix them together.

I'm a real believer in acoustic drums. I use the electronics strictly as a helper. One of the things I was inspired by recently was the last John Cougar Mellencamp album. Kenny Aronoff's stuff is so real, and they get great sounds in that studio up there. It makes the drums sound so real, and whatever it takes to enhance that is all I do.

RF: Can you detail any other noises you might have used through the years on specific songs?

CM: I did play the *Spoxe* with a pang cymbal inside of it as the hi-hat track on the guitar solo section of "Not That Desperate Yet" [from *Bing Bang Boom*]. We were looking for something to give the triggered cross-stick more of a real sound when we were recording at Treasure Isle, so I went outside and found a piece of wood. I duct-taped it to my snare stand, and we put a trigger on that and I hit it. That was on the *Greatest Hits*' new tracks. Because of hearing the stick bleed into the rest of the drum mic's, it did get a little more of an ambient, real sound. I've thought about going back and doing that

FEEL THE HEAT...

T.O.C.A



INTRODUCING THE HOTTEST SOUND IN HAND PERCUSSION.

TOCA Hand Percussion...from the Spanish "to play." Professional quality. Musician tested. Loaded with features and an excellent value. So whether you're a part-time player or a touring pro, you now have a choice. Pick up Toca, the new alternative.



T.O.C.A
PERCUSSION
KAMAN

Kaman Music Corporation P.O. Box 507, Bloomfield, CT 06002

GET GOOD.



- Someday
- Maybe next year
- NOW
- Never

1-800-255-PLAY



OR WRITE TO MUSICIANS INSTITUTE FOR FREE INFORMATION,
MUSICIANS INSTITUTE BOX 6044 HOLLYWOOD, CALIFORNIA 90028

MI
MUSICIANS INSTITUTE
MI

THE TIME IS RIGHT ...NOW

again, because it's so much more organic than hitting a pad. I remember when I was done, there was a little pile of bark laying next to me.

RF: Of your vast repertoire with Highway 101, what would you say is most representative of you?

CM: "Settin' Me Up" is one of my favorite tunes. In fact, Tris Imboden's playing on "This Is It" was the inspiration—the left hand on the hi-hat and the right hand on the cymbal. I really like "Just Say Yes." The song was about two minutes, and then there was a thirty-second fade that was just a jam. It was dobro and guitar soloing back and forth and me playing on that. We had to battle with our label to get that on the single version. They said, "The words are over, that's all the public wants to hear. Let's fade it out right away." We were going, "No, listen to what the song is about, listen to the mood of it. This takes it somewhere else." Plus, when we were kids, that's what we listened to. You'd ask me what my favorite songs were about and maybe I could sing you the chorus if I heard it, but man, I could sing you the guitar solo in the middle of "Sunshine Of

Your Love," or "Layla." We said, "That's what we're about, so let it be." We weren't going to be budged on that, and it was a number-one single. We cut that song live, which I still remember. For some reason, some people had come in to look at the studio or something, and I remember looking through the glass and seeing ten or twelve people in there, and we were rockin'. Sometimes that can be a detriment, but this time it was almost like we had an audience, and it was a first take, live, and that was it.

On *Bing Bang Boom* there were some cool things. There's a song called "The Restless Kind," which I felt pretty cool about the drums on. I even did a John Bonham bass drum trick in that song, which was kind of neat. He used to play that triplet between the hi-hat and bass drum, and I got that in there.

RF: Are there any tunes that come to mind as having been particularly challenging?

CM: We've had like fifteen straight Top-10 hits. One night I was on the bus and woke Curtis up and said, "Do you know what we didn't play today?" In changing set lists we just forgot "Cry Cry Cry,"

which was one of the biggest records we had. You can't do *all* the old hits, but to forget something like that! We're doing medleys now. I love "Cry Cry Cry."

I still love a song that I wrote on the *Paint The Town* album called "This Side Of Goodbye." I like the drum track on that a lot; I think I even copped some of what Jeff Porcaro did on Jackson Browne's "The Pretender." I think that was what I was envisioning on the song. I also really liked the song from a writing stand-point. It was a very visual song, and it painted a vivid picture to me.

I remember Paul Worley came to me after we did "Somewhere Tonight," where I used one brush and one stick. That one really had a cool groove. I was playing little Steve Gadd-isms, if you will, with inside triplets and things on the hi-hat. When we finished cutting that song, Paul said, "Well, we did it. We made a hillbilly drummer out of you." I remember thinking, "Gee, is that a compliment or what?" But now I know it was. And at the time, I didn't even like the song that much, but of course it became the calling card for the rest of our career.

"The Blame," which I wrote, was the

The ingenious lug.

#2 in a Series: GMS Tuning Lugs

Everything we do is designed to achieve the ultimate drum sound. Take lugs for example: traditional lugs attach at the separate ends of the drum shell. The pull from the drum head causes outward stress at the mounting point. This distorts the shell's vibrations. Moreover, traditional lug designs are hollow and feature springs or nylon bushings. They cause weird sympathetic vibrations. And let's not even talk about all the parts that can break or wear out. This is why the high tension lug was developed, a design that attaches all the way along the whole shell and thus distributes stress. It gets rid of the distortion, but adds massive amounts of matter to the shell and dampens its sound. Likewise, many of these designs are still hollow, and still have springs or

nylon bushings. With one broad stroke, the GMS lug design eliminates all these problems. It's made of three solid parts. Nothing to break or wear out. The rod connecting the two head blocks pulls all the stress away from the drum shell. No sound distortion. The lug is hand machined from solid brass with no hollow spots, springs or bushings. No weird sympathetic vibrations. It's fixed to the drum in only two small places, minimizing the dampening of the drum shell. Its unique swivel nut is designed to let the head seat itself without putting stress on the lug. Every drum depth

has a unique size lug, not one for all, or one for several. The whole thing just works. The GMS lug is an ingenious design piece, combining simplicity and function. Sure, there are other lugs that look like ours, but the GMS lug is still unique. And many others make it sound like they just re-invented the wheel. Not so. We've been doing our lug design for years. End of discussion. The lugs come standard in chrome finish, but you can have them powder coated in any insane manner you can think of. What all this means to you is that you will have a trouble free, easy tuning lug system that maximizes the free vibration of the drum. In a nut shell: the ultimate sound. Write: GMS, c/o Paiste America, 460 Atlas St., Brea, CA 92621 for free literature, or call 1-800-472-4783. International inquiries, please fax (714) 671-5869.



Are You Ready To Get Serious?



Then You're Ready For The **YAMAHA** First Time Buyers Program

- select a quality **YAMAHA** percussion instrument or drum set
- no money down
- minimum or no credit required
- finance up to \$2,500

See your **YAMAHA** Band & Orchestral Instrument dealer for details.



Yamaha Music Finance, Inc.

YAMAHA

Yamaha Corporation of America
Band & Orchestral Division
P.O. Box 899
Grand Rapids, MI 49512-0899

next-to-last single we had on the *Bing Bang Boom* album. I never even intended it to be a Highway 101 song. It was a big ballad, and it's probably the most country song we've ever done.

A song that I wrote for our new album that we're doing live as well is "Easier Done Than Said," and I'm playing jingle sticks on that—a direct Little Village rip-off. Jim Keltner is another drummer I must pay homage to.

RF: After six records, how do you keep it fresh?

CM: It's tough. That's something we're really looking at right now. There are going to be some changes on this record—it's time to make some new moves. We've cut some things recently that are more acoustic—drums, bass, and acoustic guitar—thinking of recordings like Neil Young's *Harvest*. We're experimenting to find something new. I want to make a record that people hear and say, "That's Highway 101?" It may be a big chance to take, but if you don't take chances, then you're getting stagnant.

The country music business right now is a really healthy environment because a lot of fresh things are going on and being

accepted. I think what's been happening to rock 'n' roll recently is really scary, which I think is why people are turning to country music. People are realizing there are songs and real people playing. I'm proud of that.

RF: Why are you so involved in the business?

CM: I didn't set out to do that. I guess I've always had sort of a political mind. It just seemed that at the inception of Highway 101 there was a need. There was no road manager at first, and it was all thrown together. I went in more as a session player. Then all of a sudden, we had hits. We weren't a live touring band, and they were saying, "You've got to go out and play." So it was, "Who is going to do this? Who is going to do that?" It looked to me that I'd better step forward, so I did. That was the beginning of getting involved in the business part of it.

RF: What do you do business-wise today?

CM: Single choices are a big thing—what's the next song going to be? What is radio looking for right now? I'm on the phone with management, giving them my ideas on that, or calling the label and talking to the A&R person to see what kind of

What do all these great drum shops & music stores have in common?



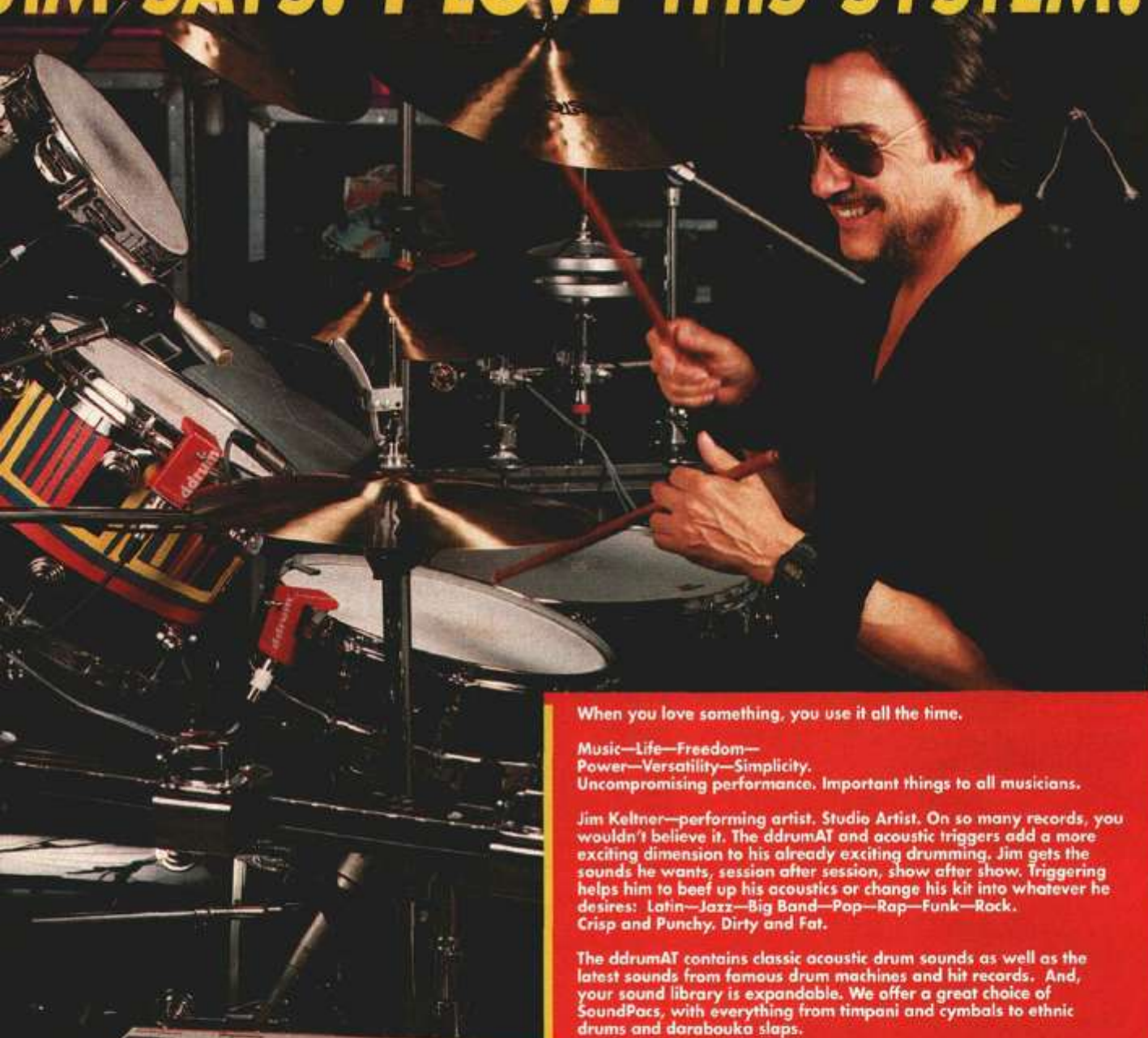
VATER CUSTOM LABEL DRUMSTICKS



VATER PERCUSSION, INC.
270 CENTRE STREET
HOLBROOK, MA 02343
(617) 767-1877 • FAX (617) 767-0010

DRUMMERS: CONTACT YOUR LOCAL DEALER FOR MORE INFORMATION

JIM SAYS: I LOVE THIS SYSTEM!



ddrumAT. Acoustic triggering system with unprecedented dynamics and tracking. No muffling, no voice robbing; just hook it up and play. With thousands of sound combinations at your fingertips, it's unbelievable.

When you love something, you use it all the time.

Music—Life—Freedom—
Power—Versatility—Simplicity.

Uncompromising performance. Important things to all musicians.

Jim Keltner—performing artist. Studio Artist. On so many records, you wouldn't believe it. The ddrumAT and acoustic triggers add a more exciting dimension to his already exciting drumming. Jim gets the sounds he wants, session after session, show after show. Triggering helps him to beef up his acoustics or change his kit into whatever he desires: Latin—Jazz—Big Band—Pop—Rap—Funk—Rock. Crisp and Punchy. Dirty and Fat.

The ddrumAT contains classic acoustic drum sounds as well as the latest sounds from famous drum machines and hit records. And, your sound library is expandable. We offer a great choice of SoundPacs, with everything from timpani and cymbals to ethnic drums and darabouka slaps.

If it's up to date—we've got it!

Tired of the standard 128 levels of dynamics? Enter our world of 1,000 levels! The unique ddrum dual sound generating allows you to play buzz rolls and grace notes without ever having to worry about "machine gun" effects or voice robbing. Unprecedented tracking, 100% guaranteed "WYPIWYG"—"What You Play Is What You Get!" Into a sequencer, on tape, at rehearsals, on stage.

ddrumAT is the choice for the demanding musician. The best digital drumkit that money can buy. ddrumAT offers outstanding dynamics, the greatest-sounding samples and the world's fastest response time.

With ddrum, there are no compromises...

Or, as Jim puts it, "I have never come across any setup that gives me such versatility and pleasure as the ddrumAT system. I simply love it."

What more can we say? Try it!

Sweden
Clavia AB
Box 4214
102 65 Stockholm
Sweden
Ph. +46 8 643 34 80
Fax: +46 8 644 26 50

USA
ddrum, Inc.
300 Long Beach Blvd.
Stratford, CT 06497
Ph. (800) 882-0098
Ph. (203) 380-0000
Fax: (203) 380-1780

England
Capelle Music Industries Ltd.
Unit 9, Farriers Way, Southend
Essex S52 5 RY
England
Ph. +44 702 460 489
Fax: +44 702 460 904

The Modern Drummer Library

Applied Rhythms

by Carl Palmer

This book contains transcriptions of ten of Carl Palmer's most famous recordings, and also includes Carl's personal exercises for drumset technique.

Best Of MD Rock

Everything from linear drumming, playing in odd time signatures, and double bass techniques to hot shuffle beats, effective fills, and Neil Peart's advice on creating a drum solo.

Best Of MD, Volume 2

The Best Of Modern Drummer is jam-packed with advice, concepts, and tons of musical examples. If you've missed any of MD, The Best Of Modern Drummer brings it all back home—in one valuable reference book.

The Electronic Drummer

by Norman Weinberg

From simple uses of electronics to complex setups, this book will tell you what you need to know in straightforward, "user-friendly" language.

The Great Jazz Drummers

by Ron Spagnardi

A true collector's item, this text takes a look at nearly a century of drumming. Fascinating reading, this book tells the stories of over 60 legendary drumming greats. Sound Supplement included.

Drum Wisdom

by Bob Moses

Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.

Master Studies

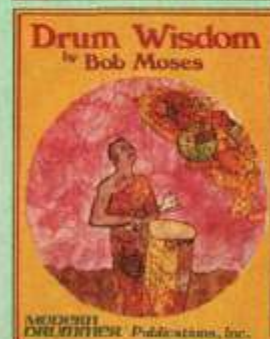
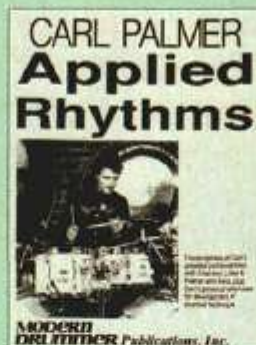
by Joe Morello

The book on hand development and drumstick control. Master Studies focuses on important aspects of drumming technique.

The New Breed

by Gary Chester

This is not just another drum book, but rather a system that will help you develop the skills needed to master today's studio requirements.



When In Doubt, Roll!

by Bill Bruford

Transcriptions of 18 of Bruford's greatest recorded performances, his personal commentary about each piece, and Bill's exercises to develop facility, flexibility, and creativity at the drumset.



Order Toll Free

1-800-637-2852

M-F, 9AM-8PM SAT, 9AM-2PM CST

MOD 93

Name (please print) _____

Address _____

City _____ State _____ Zip _____

☐ Payment Enclosed ☐ Visa ☐ MC ☐ Discover ☐ AmEx

Card # _____ Exp Date _____

Signature _____

Make check payable to and mail to:

Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

SHIPPING AND HANDLING

up to \$25.99: add \$3.00
\$26.00 — \$40.99: add \$4.00
\$41.00 and up: add \$5.00

* All checks or money orders payable in U.S. funds only (no cash) *

Quantity	Book	Price	Total
	Applied Rhythms (06630365)	\$ 8.95	
	The Best Of MD: Rock (06621759)	\$ 9.95	
	The Best Of MD, Vol. 2 (06630196)	\$ 7.95	
	The Electronic Drummer (06631500)	\$ 9.95	
	The Great Jazz Drummers (06621755)	\$19.95	
	Drum Wisdom (06630510)	\$ 7.95	
	Master Studies (06631474)	\$ 8.95	
	The New Breed (06631619)	\$ 7.95	
	When In Doubt, Roll! (06630298)	\$12.95	

SHIPPING AND HANDLING CHARGES (See box to left)

Milwaukee Co. residents add 5.5% sales tax. WI residents add 5% sales tax. MN residents add 6% sales tax.

GRAND TOTAL

climate they're feeling and the feedback they're getting from the album. Or I'll be calling the radio stations. Then there's two more hours before soundcheck, and I need to call the agency to make sure about everything. You have to oversee everybody. It's the old cliché: If I don't do it, it's not going to get done right. Unfortunately that can almost kill you, too. I've had it affect my family life because I've been so involved and so busy. I've really had to work on delegating responsibility, because it was going to kill me and everything that mattered to me.

RF: What do you desire for down the road?

CM: I'm seeing the songwriting thing as being a great means to afford my music and family habits. That's one of the true joys—having children. You see a lot of what you didn't see in perspective. Ultimately, I'd like to see more with the band, obviously, but also working towards getting back playing on more records. I really miss that.

I remember reading a Jeff Porcaro quote in *Modern Drummer* where he said he couldn't imagine guys who were in bands who made one album a year. I used to sit there and go, "I agree," but actually, I'm almost doing that now. That isn't really fulfilling on that level. I love playing live; I love the crowd feedback. But I really enjoy being in the studio creating something right there. I've started to work towards producing some things, and through this band, fortunately, I have a lot of open doors in the business. There's that word again—"business." Even though I'm saying some negative things about it, I think if you're going to have a career, you've got to be aware of the business.

When you get into it, though, you have to be careful. You can lose the romantic draw you had for music. I can still remember when I was in junior high and I'd go to see some college guys play in the high school gym. I remember getting this incredible rush, almost like cold chills, going into the gym. Everybody would be sitting on the floor, the gym would be blacked out, and just seeing the blue and red lights on the amplifiers on stage would give me this incredible charge. I still get goose bumps thinking about it. That was the coolest thing. That's why I got into music, and I'd like to get those feelings *back* into the music.



Take Music. Seriously.

It's the Berklee faculty, the teaching methods, the musicians you play with, and the environment you're in. It's the Berklee Summer Program in Los Angeles, Italy, and Boston, from one week to twelve weeks, for the experience or for full college credit. And it could change your life as a musician.

This Summer.

For more information and an application, write to: Berklee College of Music Summer Program, Admissions Office, Dept. 8008, 1140 Boylston Street, Boston, MA 02215. Or call: **1-800-421-0084**, ext.8008.

(check appropriate boxes)

- ☐ **Berklee Full Credit Program in Boston:** May 20 - August 13, 1993.
- ☐ **Berklee Performance Program in Boston:** July 11 - August 13, 1993.
- ☐ **Berklee Guitar Sessions in Boston:** August 22 - 28, 1993.
- ☐ **Berklee in Los Angeles:** July 25 -31, 1993.
- ☐ **Berklee in Italy:** July 9 - 21, 1993.

Name _____
 Street _____
 City _____ State _____ Zip _____
 Country _____ Telephone _____
 Instrument _____

(Please indicate "voice" if applicable.)

Berklee

COLLEGE OF MUSIC

It's where you go.

© Berklee College of Music, 1992.

Flam Workout

by Rodney Ledbetter

MUSIC KEY



The following exercises are designed to develop flams by hand-to-hand succession in both odd and even groupings of 3-, 4-, 5-, and 6-note patterns. They will help your ability to place flams in virtually any location inside of any rhythmic grouping. They'll also help you to develop a better feel for odd rhythm patterns that require different subdivisions of meter.

Each exercise is a hand-to-hand progression that only deviates from the alternation of right to left (or left to right) in the even exercises, which contain many doubled left-hand or doubled right-hand stickings. The odd exercises always alternate from hand to hand.

The use of a metronome is highly recommended in the development of these exercises. I suggest setting the metronome at a variety of tempos, but always make sure the

subdivision matches that of the 16th notes. For example, set the metronome at 160 beats per minute, and that will give you the tempo of the 16th-note patterns. To help you understand this better, the time signatures are written in 3/16, 4/16, 5/16, and 6/16 formats.

Before playing the exercises as written, it may be helpful to play the patterns with accents first, and then continue by adding the flams later. Just play accents on any 16th note that has a flam preceding it.

Once you've mastered these exercises, try them with all rights and all lefts, or make up your own sticking patterns based on these and then apply them to a variety of situations. You might also want to expand these exercises to larger time signatures, including 7/16 and 8/16. Finally, be sure to pay close attention to the sticking patterns that I have included.



Vic Firth *presents*

Jazz Brushes

Finally, A Drum Brush With Staying Power

Our new Jazz Brush offers you state-of-the-art playing technology – an infinitely adjustable brush spread which lets you tailor your sound to fit your exact musical requirements.



Now you can create the sounds that you really want without being limited to preset playing positions. No longer is your musical expression restricted by your brush design.

A unique molded plug lets you adjust the brush spread to any desired width and maintains that spread while you play.



A Total Percussion Instrument

These brushes are designed to provide a palette of colors and sounds – from lush swishes and swirls, to staccato accents. Their extra heavy gauge wire and full 5" spread produces maximum sound projection and coverage. The oversized triangular metal pull rod provides an excellent beater for cymbal strikes and splashes. And a high impact handle makes rim shots really pop, while their textured design enhances player grip for improved control.

So if you are looking for a new set of brushes or just a new sound, look for the name you can trust.

Send for our
new color
brochure &
newsletter

Vic Firth Inc.
323 Whiting Ave.
Dedham, MA 02026, U.S.A.
Phone (617) 326-3455
FAX (617) 326-1273

**VIC
FIRTH®**



Joey Heredia: "Fight The Giant"

■ Transcribed by Brian Crumrine

This month's *Drum Soloist* features a 32-bar solo from Joey Heredia. The solo appears near the end of "Fight The Giant," from Tribal Tech's self-titled album of a couple of years ago (on Relativity). Joey combines Latin, funk, and fusion influences into his own unique playing style, and on this particular solo you get to hear his sound as well as a good dose of impressive chops. Check it out.

MUSIC KEY

Open	O	R.C.	C.C.
H.H.	X		
T.T.			
S.D.			
T.T.			
S.D.			
H.H.	X	2nd	Arld'n
H.H.	X	Pedal	Toms

The musical notation consists of five staves of music. The first staff begins with a 4/4 time signature and a key signature of one flat. The notation includes various rhythmic patterns, such as eighth notes, sixteenth notes, and triplets. The second staff features a triplet of eighth notes. The third staff continues the rhythmic patterns. The fourth staff includes a triplet of eighth notes. The fifth staff features a triplet of eighth notes and a sixteenth note. The notation is written on a single staff with a key signature of one flat and a 4/4 time signature.

Drum notation score consisting of ten staves. The notation includes various rhythmic patterns, accents (>), and articulation marks (x). The score is organized into measures, with some measures containing triplets (3) and sextuplets (6). The notation is written on a single staff with a key signature of one flat (Bb) and a common time signature (C).



AA EL SABOR. REAL LATIN FLAVOR.

Three options in one great cymbal.

- A clear bell for cutting claves.
- A shimmering ride for dynamic rhythms.
- A unique flanged edge for explosive crashes.

AAX El Sabor: One cymbal, three sounds. Check it out.

Free '93 NewsBeat catalog, contact:

SABIAN Ltd., Meductic, N.B., Canada E0H 1L0

Tel: (506) 272-2019, Fax: (506) 272-2081



Cymbal Makers

**HEAR THE
DIFFERENCE.**



Joey Heredia
(L.A. Sessions)

SEAN KINNEY

continued from page 33

called "Rain When I Die." But that's kind of weird, too, because most of our songs just come from jamming as a band. If you're not a guitar player or you don't write the words, I guess you don't get writing credit; if you don't play notes, you don't make melody. "Rain When I Die" came from jamming, just like the other songs, but I guess I got credit because I started playing this drum beat in rehearsal and Jerry [Cantrell, guitarist] came up with a riff off it. But that whole song really just happened from a jam.

MP: Did any songs on *Dirt* take a little extra time or work to put on tape?

SK: Not really. We rehearsed for the album in L.A. and were still writing for the record right up until a couple weeks before we went in to record it. But the day that we actually started tracking was the day the verdict in the Rodney King trial came down and the riots started happening. We were staying up on the marina on this beach in Marina Del Rey and Venice, so we were away from it a bit.

But the studio where we were recording was in North Hollywood, and we had to drive right through the mess to get there. What we saw was insane! It was martial law and you couldn't get around anywhere. I was freaked out because people were burning down their own neighborhoods, shooting each other and shooting at the firemen trying to put out the fires that they'd started! It was like a war and it was a really disturbing thing to watch, that people could be that stupid. We had to stop and take a week off, but it didn't affect our music or our record at all in any other way.

MP: Tell me about the *Sap* record. It seemed to be a real departure for you and, artistically, I think it gave the band a lot of credibility.

SK: We'd recorded a bunch of songs for the movie *Singles*, just demo stuff. We did ten songs in two days, but they were songs we wouldn't put on an Alice In Chains album, because they're not in a style that really fits into what the band is about. But it's stuff we still like playing. One night, I woke up from this dream that told me we were going to release

these songs on a record called *Sap*. I told the guys about it and they thought it was weird—but cool, too—and that we should do it. So we asked the record company to release it, but that we didn't want any advertising or promotion about it, just word of mouth. We gave copies away to people in our fan club, and we put it out in stores, and we were surprised that it actually sold a couple hundred thousand. It had four serious, slower songs and then one horrible song at the end that we didn't even give a name to. We all switched instruments for that one, and I sang vocals through a megaphone—it was just the worst thing ever recorded. [laughs] We listened back and said, "Cool, let's put it on the record." It was the perfect finishing touch.

MP: Still, *Sap* must have really set things up well for the new record.

SK: We didn't plan it that way, but between *Sap* and the *Singles* soundtrack, they got a lot of hype going for the second record. The record company people were telling us it was going to be huge, but we were like, "Yeah, right." The last record got to be number 41 and we were

AAX STAGE. CLEAN.

Pure sound... total sound.
• Immediate, clear response.
• Complete tonality with volume.
AAX Stage: Every stroke cutting. Every stroke clean.
Check it out.

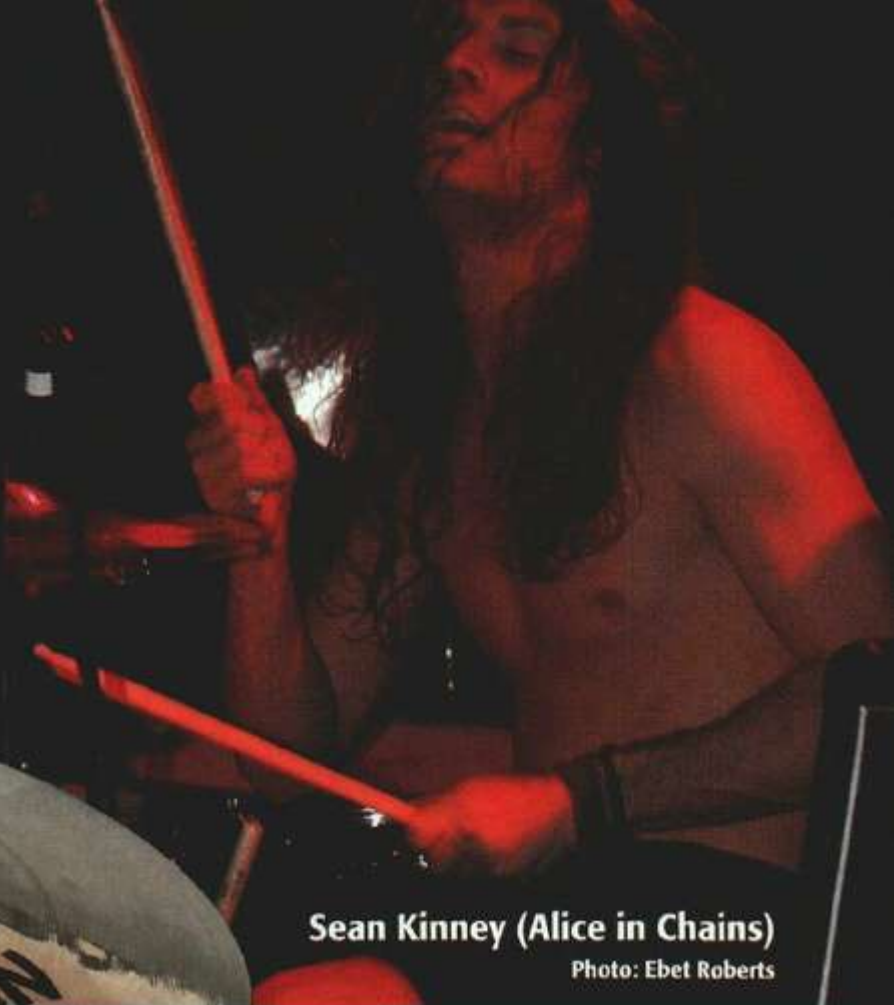
Free '93 NewsBeat
catalog, contact:
SABIAN Ltd.,
Meductic, N.B.,
Canada E0H 1L0
Tel: (506) 272-2019,
Fax: (506) 272-2081

SABIAN



Cymbal Makers

**HEAR THE
DIFFERENCE.**



Sean Kinney (Alice in Chains)

Photo: Ebet Roberts

thinking what it would be like to get into the Top 40. We never thought we'd be anything like a Top-40 band, and the record company said *Dirt* would debut in the Top 10. We figured if they were saying that, it would really be something like number 25 or 30, but then we heard it was number 6 the first week out, and that just blew us away. That's what SoundScan [the actual sales charting system now used for *Billboard* magazine charts] has done for us. When we get ahead of Michael Bolton, we'll know we've made it—or at least that we have bad hair!

MP: Did you ever want or realistically hope for this level of success?

SK: Well, everybody wants it, but we've never done anything special to help make that happen. And the success doesn't affect us in any way except that we have to hole up in our hotel rooms more because more weird people are after us. But we love playing and hanging out, and we don't want to get to the point where we just can't hang out anymore. That's what has happened to Pearl Jam; Eddie Vedder gets freaked out by it so much he

can't live his life anymore, and I don't want to have that happen to me. Things are weird enough right now, but I want to still be able to go out and have a drink. You can control things like that, though.

MP: Where do you see this band going artistically?

SK: We don't put a lot of thought into things like that. We don't preconceive or diagnose things, and the record company is pretty cool about not pushing us in any direction. We always want to be about having fun on stage and playing as close to the people as possible. One good thing is that we've got twice as many songs to play now, with the second album out. And we're anxious to be on the road for a while and play to real people to see what they think of the new songs. And we're going out in theaters this time, which will be really cool. In clubs, kids sometimes can't get in because they're underage. And we just don't feel as comfortable in large arenas. I mean, we can do it, and we *have* done it many times, but you can pack a lot of people into a theater and still play in their faces. You're not a million miles away from everybody.

MP: Did you have any goals in life or about your musical career before Alice ever took shape or broke big?

SK: No, not really. I just knew I liked playing drums, but I never even really thought about joining a band. I started out like every other kid, I guess, banging on my mom's pots and pans in the kitchen until they got me these little toy drum sets. I used to go sit and watch my grandfather's band, which was kind of a country-swing band that played at weddings and square dances. And when they'd take breaks, I used to go sit on the drummer's set and fool around. Then when I was about nine years old, the drummer they had retired and my grandpa asked me to come out and play with him. And that's the only other band I've ever played in except for this band. I was in my grandfather's band from the time I was nine until I was about thirteen, and it was good for me because I traveled around with all these fifty- and sixty-year-olds and played all these different styles of music. I never really joined a band after that, just jammed with a bunch of different people. But I never

SABIAN AA. CUT ABOVE THE REST.

Models for every style: rock, country, blues...

- High-pitched, bright, cutting, direct.
- The choice of Harry Stinson, Liberty DeVitto, Milton Sledge, Rod Morgenstein, Blas Elias...

SABIAN AA. Your choice to be heard. Check them out.

Free '93 NewsBeat catalog, contact:
SABIAN Ltd., Meductic, N.B.,
Canada E0H 1L0
Tel: (506) 272-2019,
Fax: (506) 272-2081

SABIAN
Cymbal Makers
HEAR THE DIFFERENCE.

David Sanger
(Asleep at the Wheel)

Photo: Kristen Dahline

felt any of those things were going to amount to anything. I took lessons when I was eleven for about a year, and I learned about the rudiments. But that's still something I never think about; they just naturally work their way into my playing. When I got in high school, I played with the stage band. It was a new school, so the program wasn't really developed yet, but I still got off playing jazz and swing. Later on, I did some studio stuff for some friends sometimes, just because they needed a drummer to play on their tunes. But Alice was the first band I actually joined.

MP: How did you come by meeting these guys?

SK: I've known Mike [Starr, bassist] ever since I was twelve years old. He was in one of the bands I jammed with, and we both got booted out because we were only twelve and the other guys were like seventeen and eighteen and they got guys their own age to play with them. But later on, Mike started jamming in a band with Jerry for a few weeks, and Mike and I met Layne [Staley, singer]

down in Seattle somewhere. Meanwhile, Jerry started looking for a drummer and called me to come down and check his stuff out, and I thought it was really cool. It was just this heavier, shittier stuff that I'd always been into but hadn't found anybody else playing before. Everybody else was trying to be like Bon Jovi. Then we called Mike down to jam with us, and a couple days later, we were jamming in the room that Layne's band was using. Layne came in and just started screwing around while we were playing, and we thought it sounded cool. Layne couldn't decide whether he wanted to do our band or stay in this funk-type thing he was already involved in, but we talked him into it. Then we opened some shows for Mother Love Bone and Soundgarden, just about the time the record companies started seriously looking at Seattle for new bands. We never really had a band name, but we were getting close to signing a deal, so we just took the name from Layne's old band, which was called Alice In Chains. It was a glam band that played thrash. They'd dress up in dresses, big

hair, and makeup, and play Slayer!

MP: Did you start out playing covers or did you always write your own songs?

SK: We never did covers. We couldn't do 'em if we tried! Actually, I think we put together a version of "Suffragette City" that was barely listenable. [laughs] But we had to get tunes together pretty quick because we had our first show only two weeks after forming the band. We rehearsed in this hall with about fifty other bands, and Layne and Jerry were actually living there at the time. Anyway, we only had something like five songs, and this promoter asked us to play a show at the University of Washington, and we said sure. And he asked us, "Can you play 45 minutes?" and we looked at each other and said "...yeah, *sure* we can." So we went out and played the only five songs we could throw together, which lasted about twenty minutes. I can't even remember what those songs were—we don't play them anymore—but the band just evolved from there.

We'd been playing more than half the songs from the first record for about a

AAX METAL. ALIVE.

The pure power advantage.
• Precise, direct and musical.
• Sounds that cut through anything.
AAX Metal: Alive at all volumes.
Check it out.

Free '93 NewsBeat
catalog, contact:
SABIAN Ltd.,
Meductic, N.B.,
Canada E0H 1L0
Tel: (506) 272-2019,
Fax: (506) 272-2081

SABIAN

Cymbal Makers
**HEAR THE
DIFFERENCE.**

David Abbruzzese
(Pearl Jam)

year and a half in the clubs, so we were pretty burned out on them before the first record even came out. There's a time span of about two years between the first songs we wrote for that record and the last ones. We've just become much more of a band since then and developed a kind of identity, so this new album is probably more of a true statement about what this band is. Actually, the songs "Dirt" and "Rooster" were written about two years ago, when we first went out on the road, but most of the others were written pretty recently, right up until a few weeks before we went into the studio.

MP: Did you record "Would?" at the same time you recorded the other songs for *Dirt*?

SK: "Would?" is kind of a song by itself. That was originally written and recorded at the same time we did *Sap*, but then we re-recorded it for the movie soundtrack because they wanted a better version. That song is real melodic and simple, and I guess it's a little different from the other songs on *Dirt* or anything else

we've done.

MP: Do you see yourself getting more into the writing?

SK: Yeah, definitely. I never had all the equipment to do it before, like guitars, but now I pluck around on the guitar and keyboards and I'm getting a little better at it. I'm always screwing around with things, but I actually came up with stuff by the end of writing for the new album that we thought about putting together and using. But we already had so much stuff to work with and we didn't want to clutter things up any more than we had to. But those ideas are still there, and maybe they'll surface on the next record.

MP: Do you think this band has a long career ahead of it?

SK: I'd like to think so. I mean, I really like what we're doing and the way things have worked out so far. And we're all pretty good friends, so I don't see any member leaving and this band continuing with a new guy. That's not what we're about. The four of us have made the band what it is, and it's our personality. Like I said, I've never been in another

real band except for this one, and I don't know if I'd join another or even look for one. Maybe I'll go into a polka band or something like that. [laughs] Really, though, I never wanted to do anything else. I wasn't one of those kids who wanted to be a fireman when he grew up. I always knew that, somehow, I'd end up being in a rock band. I never worried about it or kissed anybody's ass to do it, but I knew it would be there.

I was twenty when we got signed, and we're still all young and I think we've got a lot of music left in us. We're playing the kind of stuff I've always wanted to play, and we really make music that just makes us happy. We want other people to like it and I'm glad that, so far, it seems like they do. It's good that people are getting into heavier stuff, but I know we're not going to change just because trends might change and people start listening to other kinds of music. We'll always do what feels right to us.



When Calfskin Was King: Part 3

by Woody Thompson

In our previous two installments, we examined the history of the calfskin drumhead—including its method of manufacture and its rise and fall within the drumming industry. But while it's undeniably true that the use of calfskin has reduced dramatically since its heyday in the 1940s and '50s, it is certainly *not* true to say that it has disappeared entirely. Several notable drummers still use calf, and are quite vocal in their admiration for its unique qualities. It's also true that certain musical trends are influencing today's drummers in such a way as to make experimentation with calfskin a very appealing prospect—as we shall see in this final installment of our series.

Today, some older jazz players still use calf because they believe that the sound of calfskin better complements the acoustic sound of a jazz group. Jake Hanna, well-known for his work with Woody Herman and an active player today, still uses calf batter heads. "If you're playing with musical people who get a good sound on their own instruments," says Jake, "you don't want to interrupt it with the harsh sound of plastic. You want to support them as best you can—because they're worth supporting.

"I was one of the first guys to use plastic heads, in 1957," Jake continues, "but Woody Herman hated them, so I went back to calf. Plastic heads are better for rock 'n' roll, where you're not looking for a mellow tone. Calf is so easy to roll on,

so easy to play on. And if you're doing a lot of brushes, man, you *gotta* have calf; plastic doesn't deliver. Calf has a nice soft sound, and the surface of the head stays rough. Plastic loses its resiliency after a while, but calf lasts forever. I've seen some calf heads that are forty or fifty years old. I've got a head on my bass drum from the 1940s."

Jake is also an expert at keeping a calf head in a "musical frame of mind." "You need to tension them back at the end of every night," says Jake. "You loosen up the snare and the tomtoms. But you tighten the bass drum batter head up very tight when you get through playing. You have to be able to back that head off—it has to come down when you start playing. If you don't, you get a high-pitched *kick* drum; you don't have a *bass* drum anymore. You could run the risk of the snare and tomtoms ripping if you don't back them off, but not the bass drum. It's too big and the skin is too tough."

Drummers like Jake Hanna and the late Mel Lewis influenced a new generation of players. Jeff Hamilton, for example, has used calfskin batter heads on all his gigs in recent years—including work with Oscar Peterson, the Ray Brown Trio, and the Clayton-Hamilton Jazz Orchestra, and on records with Diane Schuur and Natalie Cole. Growing up in the late 1950s and early '60s, Jeff started playing drums at the same time that *Mylar* was starting to replace calf. Drawn to the sounds of big band, swing, and bebop, Jeff played with the Tommy Dorsey and Woody Herman big bands in the 1970s using Evans *Blue-X* plastic heads that Bob Beals, of Evans Drumheads, sprayed with a rough coating (to make them suitable for brush playing). However, as Jeff explains, "After hearing Mel Lewis, Jake Hanna, and an LA drummer named Ted Hawke playing on calf, I decided that I should give calf a shot—because these guys had great-sounding drums. I'd played on them, and they also felt better than mine with the plastic. So around '78 or '79 I went to calfskin on the snare. I liked it so much that I started to put them on the batter sides of all the drums. On Mel Lewis's advice, I didn't put them on



Photo by Tom Copl

Jeff Hamilton



Photo by Veryl Oakland

Mel Lewis



Photo by Veryl Oakland

Jake Hanna

the bottom side of the drums because you can't easily get to them to tune them."

Having played on both *Mylar* and calf in professional situations, Jeff has become attuned to the differences in sound and feel between the two materials. "*Mylar* tends to feel a little stiffer to me. I don't really feel like the head 'grabs' the stick the way a calf head does. The stick will sink into the head a little bit on calf—giving you a better touch and a better feel when you strike the drum. The plastic tends to send the stick back quicker—with the exception of the lower tom-toms. Then it

grabs the stick *too* much. With calfskin, you get a more consistent touch, whether the head is low or high in pitch. I have calf on both heads of my bass drum, and it produces a big, round sound that way. I seem to get more true overtones than with a plastic head. For brushes, calf is incredible on the snare drum; I get a much fuller sound and much more control. Since calfskin heads are mounted on wooden hoops, I don't get the metal rim of the drum against the metal hoop of the plastic head producing a 'singing' sound. The drum rim sits on a wooden hoop, and that gives the drum a warmer sound.

The King Of Calfskin

"I will devote all my energy—whatever I still have left—to the making of the drumheads. I come here even on Sundays sometimes, when I just look at the skins or touch them. Sometimes my wife gets angry at me, but that's the way I am. We don't have any children, so this is my child."

In this way, Steve Palansky describes his dedication to the art of making calfskin drumheads. It is a dedication that has carried him through the good years and bad years of head-making to the present, where his company, United Rawhide Manufacturing, stands as the last remaining American maker of calfskin drumset and timpani heads.

Following in the footsteps of his father and grandfather, who were leather-workers in the Czechoslovakian town of Brezova, Palansky founded his business in Chicago in 1950 with \$300 borrowed from a friend. "I felt there was a possibility for the market to carry another company," Palansky says. "I chose drumheads because it was the smallest investment. My first order was to Ludwig, and my second was to the Gretsch Drum Co., in New York. I took the night train, went to Brooklyn, and delivered the \$200 order to Fred Gretsch in person. Even though my product, at the time, wasn't the best, they appreciated the personal service. I must have made a great impression on them, because they started dealing with me again. Ultimately, I became their sole supplier."

The introduction of *Mylar* drumheads hit United Rawhide as hard as it did the other calfskin manufacturers, and Palansky admits that the change caused him a few ulcers. In its peak years, United was turning out 1,500 to 2,500 heads a week. The decrease in demand caused by *Mylar* heads necessitated a diversification of their product line. This included the manufacture of rawhide dogbones and soft-cover cases

for drums. But Palansky felt that the discerning drummer would always have a need for calfskin.

"*Mylar* has certain advantages," says Palansky, "and it's up to the individual. If he wants to play outside, he would choose plastic. If he wants to make a recording, he will use genuine calfskin. *Mylar* will never vibrate the way a skin will vibrate. The duration of the beat on *Mylar* is very short, like a 'boom.' But calfskin will be 'boooooom.' I can tell the difference between a plastic timpani and a rawhide timpani. But the beginners, they don't know the difference."

Today, as ever, Palansky pays a great deal of attention to the quality of his product. "It isn't just 'make a drumhead,'" he says. "The quality depends on the duration of the tannage, the temperature of the solution, and the different chemicals used. You can go to tanning school and they will teach you only the basics. Then you have to deviate from the basic processes and develop your own. Every company has its own secrets. We do it the old-fashioned way. In order for a skin to vibrate, it has to be free of all impurities—and only by hand can you get the impurities out."

Having survived the *Mylar* revolution, today Palansky is faced with a new problem: the scarcity of quality raw skins. "Even though we are getting more and more inquiries," he says, "we don't do any advertising whatsoever—because I am unable to get enough good skins. These so-called skimmers who skin the animals—they don't care. They take a beautiful skin and cut it in the middle. I cannot give someone a timpani head with a cut in the center. The timpanists for the Chicago Symphony and the Cleveland Symphony are begging me, but I just cannot produce enough timpani heads because I cannot get enough skins."

The scarcity of quality skins is compounded



Steve Palansky in the 1950s

by the scarcity of head-makers. Currently, most of the rawhide heads for American classical percussionists are provided either by United Rawhide or Vellum and Parchment Works, of Kildare, Ireland. Palansky, now 72 years old and childless, is concerned about the future of his craft. "I would love to sell the business to a father and son. It would take them six months to learn this trade, and they could make a nice living. There are many excellent drummers that don't even know that I exist; if they would buy just one drumhead every two years, can you imagine?"

Palansky's dedication to his work has earned him the respect of others in the drum industry. John Emory, formerly of American Rawhide, has called him a "good competitor." Barry Greenspan, of *Drummer's World* in New York, retails United's complete line of drum and percussion heads and says of Palansky, "He's a rare person in this business. He's got a real history with head-making and some kind of compassion with the people he deals with, which is rather unique."

Palansky himself has a very spiritual vision of his life and work. "I'm so happy. Whenever I pray, I thank God for finding me this job. Before I go to bed, I reminisce about my past. With God's guidance, it was so beautiful; whatever I touched turned to gold."

Combining calfskin batter heads with *Mylar* bottom heads seems to be common among present users of calfskin heads. Remo's *Fiberskyn* head is most often mentioned as a good match for calfskin on the bottom (or as a substitute for calf when calf is absolutely impractical). Jake Hanna goes so far as to recommend *Mylar* for certain uses: "The plastic drumhead companies make very good bottom heads. Even Billy Gladstone used plastic underneath, and he was a very, very fussy guy."

Mel Lewis's drum sound is considered so unusual and important that even today, several years after his death, drummers performing with his big band at the Village Vanguard on Monday nights use his drums, cymbals, drumheads, and even his drumsticks—in an effort to achieve the sound and blend that Mel produced with the group. There's little doubt that the beauty of his sound was largely due to his die-hard use of calfskin and his ability to tune it.

Danny Gottlieb has had many opportunities to use Mel's set on the Monday night gig. "Every part of Mel's drumkit seemed to fit in musically," says Danny, "and somehow make the band sound warmer and more complete. The calf heads added a certain musicality that is unique unto itself—and was characteristic of all the recordings that Mel did on calfskin. It's like a resonance that's not offensive, and that adds more sound and a cer-

tain kind of bottom to the music. Sometimes low frequencies can get in the way and blot things out, but this is a low end so subtle that it adds a certain kind of resonance that makes the tone stretch.

"Mel used to talk about the snare drum being like the fifth trumpet, on the bottom. The calf head doesn't just sound like a crack, it has a kind of ring to it that's like the under-bottom of the trumpet section. In the time that I knew Mel, he first had Gretsch, then Slingerland, and finally Pearl drums—and they always sounded identical. I would say that the combination of the small sticks he used, the way he held them, and without a doubt the calf heads was absolutely integral to his sound."

Compared to the world of popular music, change comes very slowly to classical music, where instruments and sounds have stayed relatively constant over the last hundred years. Timpanists were slower to make the change to *Mylar* heads, but once the synthetic head companies started to perfect their product for timpani, the advantages of plastic made themselves felt in orchestral percussion sections. John Beck, timpanist with the Rochester Philharmonic and percussion instructor at the Eastman School of Music, feels that switching to *Mylar* actually enhanced his performance and enjoyment of the music. "With calf," says John, "I wasn't enjoying concerts like I

THE MODERN DRUMMER LIBRARY

BEST OF MD, Volume 1

Here are more than 75 of the most informative and helpful articles from our ten most popular *Modern Drummer* columns, written by some of our top authors.



THE FIRST YEAR

If you missed out on any of the issues of *Modern Drummer's* First Year, now you can have all four of the rare, out-of-print issues of Volume 1, from cover to cover—even the original ads.



THE SECOND YEAR

Complete your MD library with *Modern Drummer's* Second Year, a special reprint of Volume II: issues 1-4. If you missed out on any or all of these issues, here is your chance to own them!



SOUND SUPPLEMENT COLLECTION

Misplaced any of MD's recorded sound supplements? Now get them in one handy book/tape package featuring eleven of the world's leading drummers.



Make check payable to and mail to: *Modern Drummer Publications, Inc.* Attn: Book Division
• 870 Pompton Avenue • Cedar Grove, NJ 07009

QUANTITY	BOOK	PRICE	TOTAL
	THE BEST OF MD, VOL. 1	\$9.95	
	THE FIRST YEAR	\$7.50	
	THE SECOND YEAR	\$8.50	
	SOUND SUPPLEMENT COLLECTION	\$21.45	
GRAND TOTAL			

*Price includes shipping and handling *All checks or money orders payable in U.S. funds only (no cash)
*Dealer inquiries invited
Please allow 6-8 weeks for delivery

Name (please print) _____
Address _____
City _____ State _____ Zip _____

am now. Now I can tune up the drums, sit back, count the measures, listen to the music, and make my entrance. With calf, I was constantly worried about the next entrance being in tune, so I was constantly tuning. It was a never-ending battle. On the other hand, when you get perfect conditions where the climate is stable, a skin head sounds great."

There are still timpanists who are willing to give calf the extra attention it needs, in order to enjoy the beauty of its sound and feel. Paul Yancich, of the Cleveland Symphony, uses calfskin as much as possible (not at outdoor concerts), and comments on his choice: "A good calfskin head has a more supple feel than plastic, the feel and response is more pleasing, and playing on it is a more rewarding experience. The calf provides a better focus of sound, especially in the lower pitches. Calfskin doesn't overload, it's more easily controlled, and the articulation is better. Also, the pitch is more recognizable on a calfskin head; it makes it easier for someone to hear what note it is that you're playing. And I think that it blends better with the overall sound of the orchestra."

Yancich points out that timpanists have been hurt by the scarcity of heads available today—the result of such a small number of head-makers plying their trade. "Back in 1975, when heads were reasonably plentiful," he says, "I had beautiful, perfect heads. But today, a good calfskin head is worth its

weight in gold."

Just how difficult is it to deal with the hydroscopic whims of calfskin? A well-circulated story about Davey Tough, the legendary big band drummer, describes him dumping a bucket of water on his entire kit during a performance with the Jimmy Dorsey band in a desperate attempt to back off his calfskin heads, which had been shrunk to an unplayable point by powerful stage lights. It seems that drummers like to talk about those occasions, however rare, when the calfskin is completely unmanageable. Jeff Hamilton tries to put things in perspective: "The worst problem I ever had," says Jeff, "was in Washington D.C. at Wolf Trap. The temperature was about ninety-five degrees, and it was going to rain that night at any time. I had decided to try calfskin for all of the heads, top and bottom. Well, I could hardly get through the night because the heads got damp so quickly. I had the rims tightened down even with the shell, and the heads were still very, very soggy. But really, that's the only problem I've had with calf. I learned from Jake and Mel to loosen the heads after every time I play, and to put them on the plane with the heads loose so the varying temperatures don't affect the head that much. I tighten them up when I get to the gig—usually three turns will do it—and maybe touch them up a few times during the concert. That's generally all that's necessary."

We've Re-Invented the Metronome!



No one likes working with a Metronome so...
We've come up with a viable alternative.

Introducing... **BEAT BUG_™** patents pending

The first and only "meter monitor"!!
It's as easy as watching the speedometer in your car. As you play, BEAT BUG_™ automatically calculates and digitally displays your tempo with large, easy-to-read LEDS.

- Precisely play any tempo (14-400 bpm) without having time dictated to you, and sounding like a robot.
- Regulate your own tempo by slowing down or speeding up at your discretion, without being in conflict with a "click".
- Verity to yourself (and your band) that you're not the one rushing or dragging.
- Builds confidence in your ability to meter correctly.
- A great aid for students and new drummers.
- Use while practicing, in the studio, or live.

Simply hang this small, rugged unit on the edge of your snare and play as you ordinarily would. It evaluates every interval, thereby letting you know how you're doing every step of the way.

Now that BEAT BUG_™ is available, you can't afford to be without it. Comes with AC adapter/6ft. cord, and a 1 year warranty. Order now and get our brochure, stickers, and a FREE pack of LUG LOCKS_™. Save \$25.00 off the retail price when you send \$125.00 plus \$4.00 S & H to:

L.T. LUG LOCK, INC.

P.O. Box 204 • Tonawanda, NY 14151

Please allow 4-6 weeks for delivery. Sorry, no C.O.D.'s.

AT LAST! The Conga Video Everyone's Been Waiting For

Latin Percussion Inc. presents an exciting new video package for beginning and intermediate level percussionists, taking the viewer from the basics of clave rhythms to advanced conga techniques.

Adventures in Rhythm: Close-Up on Congas, Vol. 1

- Demonstrates essential rhythm patterns
- Emphasizes independence
- Includes a companion book for practice lessons
- 60 minutes in length

"This new video provides quality instruction on the conga previously unavailable to the percussion community in this format"—Robert Hohner, Professor of Music,
Central Michigan University



**LATIN
PERCUSSION!**



160 Belmont Ave., Dept. 181, Garfield, NJ 07025 • For ordering information, call 800-526-0508

What does fate have in store for the calfskin drumhead as we approach the 21st century? Although no one is predicting a major comeback for the material, player/teachers like Jeff Hamilton and Paul Yancich report that there is an interest in calfskin heads among young players who have been exposed to them. At present, however, the major obstacle to re-popularizing calfskin is the scarcity of high-quality heads for Western-style drums. With only one domestic producer of calfskin snare, tom-tom, bass drum, and timpani heads left, availability, selection, and price are definitely issues for those who would use calfskin. (A snare batter head costs about \$30 presently; a good timpani head costs \$200 to \$300.) However, it is quite reasonable to believe that if demand increased, there would be those enterprising enough to fill it, and that the cost would come down with an increased supply.

With an expanded interest in the music of other cultures, along with renewed interest in the thread of American pop music that was interrupted by rock 'n' roll, it is very possible that the music of the 21st century will be increasingly influenced by the beautiful sound of a wood stick on a natural skin. "It's another sound color that you can get from a drumset," says Danny Gottlieb. "And if you choose to use it, you can use it in a very musical way. In a recording situation, even if you're

playing rock 'n' roll, you can have a real warm-sounding bass drum. You'd just need to mix it hot, so you wouldn't have to hit too hard. There's a lot of world music being integrated with rock 'n' roll, and if you want a drum sound that has kind of an Indian-African, organic sound, you could use calf. I think anyone who's interested in being a complete musician on the drumset should at least experience what calf feels and sounds like—whether they ultimately choose to use it or not. I intend to have a set constantly equipped with calf heads to use on record dates whenever the music calls for that sound. I'm so glad I know about them."

The drumhead is the vibrating, sound-producing part of a drum—and thus the key ingredient in getting a good sound from the instrument. A great drum can be ruined by the wrong head, while a mediocre drum can sound good with a great head. It's reasonable to think that serious drummers would take great pains to investigate and choose such an important component of their equipment. Because the *Mylar* head has become such a standard in the world of drumming, most players don't even think about the possible alternative of the natural skin head. But just as modern drummers draw from the playing traditions of their predecessors, perhaps they can also draw from the instrument traditions of those who came before, in order to expand and enrich the sound of their drums.

CHICAGO VINTAGE CHICAGO VINTAGE CHICAGO

VINTAGE & CUSTOM
DRUM
SHOW & SALE

SUNDAY APRIL 25, 1993
10 am-6 pm
HILLSIDE HOLIDAY INN
4400 FRONTAGE ROAD
HILLSIDE, ILLINOIS
(TEN MILES FROM DOWNTOWN CHICAGO)
708 544-9300

BRING YOUR INSTRUMENTS TO SELL OR TRADE

!!!!\$\$ OUR DEALERS WILL BE BUYING \$\$!!!!
ON HAND FOR QUESTIONS
William F. Ludwig III Tom Jenkins
(SALES MANAGER OF LEEDY & LUDWIG)

for more information vintage musical instrument shows
Marek 312-625-4733 Rob 517-463-4757

CHICAGO VINTAGE CHICAGO VINTAGE CHICAGO

Use THE Best!
Drumstick Grip Tape

The Original
STICK HANDLER™

Proven & Recommended By:

ALEX VAN HALEN "VAN HALEN"
Mick FLEETWOOD "FLEETWOOD MAC"
DENNY CARMASSI "HEART"
GIL MOORE "TRIUMPH"
JOHN PANOZZO "STYX"
CHARLIE ADAMS "YANNI"
AYNSLEY DUNBAR "JOURNEY"
DOANE PERRY "JETHRO TULL"

Feel the Difference!

Soft Comfortable Cotton Gauze Tape, with a special gripping agent. Each 30ft. roll customizes DOZENS of Sticks and is available in Black, White, Red, Blue, Green, Beige, Hot Fuchsia, Fluorescent Orange, & Neon Green

Available from Music Stores Worldwide
or send \$5.95 plus \$1.05 postage & handling to:

STICK HANDLER™ 3359 N. Ridge Ave.
Arlington Heights, IL 60004 USA
Phone 708-398-5444 FAX 708-398-5441

Made in U.S.A.

Yamaha Essentials are an assortment of comfortable active wear designed with satisfaction in style and fit in mind. This high quality gear performs well during all activities. You will look your best when making an appearance in Yamaha Essentials.

YAMAHA

Essentials™



YWA 203
Power V Special T-Shirt
(Back)



YWA 66

"YAMAHA" Drum Jacket



(Back)

YPI-200

"YAMAHA" Sport Bottle



YPI-400

"YAMAHA" Headband/Wristbands



YWA 204

"YAMAHA" Tank Top



(Back)

YPI-350

"YAMAHA" Cap



YWA 52

"YAMAHA" Jam Shorts

Wherever you play

	ITEM	PRICE	S	M	L	XL	XXL	TOTAL	
203	POWER V SPECIAL T-SHIRT	\$9.25	NA				NA	\$	Merchandise Total:
66	DRUM JACKET	60.00					NA		Appropriate Sales Tax:
66	DRUM JACKET	65.00	NA	NA	NA	NA			Sub Total:
202	DRUM T-SHIRT	9.25	NA	NA	NA		NA		Shipping & Handling:
200	WATER BOTTLE	1.99							Grand Total:
350	HAT	7.00							
400	WRIST/HEAD BANDS	6.00							
204	BLACK TANK TOP	9.25	NA	NA	NA		NA		
52	JAM SHORTS	17.00	NA				NA		

Name: _____ Address: _____
State: _____ Zip: _____ Phone: _____

VERY: Please allow 4-6 weeks for delivery. PAYMENT: Check or Money Order must accompany order. No C.O.D.'s are accepted.
ING & HANDLING: 1 to 3 items - \$3.50, 4 to 6 items - \$4.50, 7 or more items - \$7.00. Michigan residents add 4% sales tax.
e send order and payment to: Yamaha Corporation of America, Yamaha Essentials, P.O. Box 899, Grand Rapids, MI 49512-0899

What Makes Greatness

■ by Andrew Kollmorgen

When was the last time someone—a drummer, say—rocked your world, impacted your emotional equilibrium, set loose your body, and short-circuited your brain? Well, that someone, at least for a while there, was possessed of a certain greatness. But were they a great player? It's a question that's a good deal more open-ended and murky than it may seem.

To be "great" entails a full package of tangible and not-so-tangible qualities—a rare chemistry of technique and taste. It's easy to confuse the idea of greatness with out-and-out mastery—a no less venerable achievement. Yet mastery, for the most part, involves unbridled technical proficiency—big huge chops all around the instrument. Greatness is something more, something transcendent: big huge chops *and* an unfailing sense of how they can best serve the music. (Or maybe even just everyday chops and this all-important sense of musicality.)

This is why drummers like Keith Moon and Ringo Starr have as much claim to greatness as other, perhaps more obvious candidates—who may well be able to play faster with one stick. Moon had what every great player has: the power to evoke real emotion. It's a primary element of greatness, and a big part of what makes the notion so elusive and variable.

Non-drummers sometimes choose unlikely drum heroes, players that are not given to (or even capable of) ornate displays of fireworks. Yet the public's criteria is the most simple and straightforward: Does it send that hot tingle up the bones? Unwittingly or otherwise, the listener responds to the emotional catharsis that drumming can and should be.

Moon's bombastic flailings were an

extension of his personality, which is the case with all highly personalized styles. His technical limitations (if they can be called that) were integral to his sound. His was the sort of greatness that has to do with sharply defining the dimensions of your technical abilities—what lies within easy reach and what's a stretch—in order to speak clearly and from the heart. In other words, playing within yourself.

Whichever route is taken, (and there are many), all the greats have forged their own individual approach to the instrument. Having an original voice, and projecting it with clarity and distinction, is perhaps the most rarefied aspect of greatness. No amount of speed or control can replace a strikingly innovative approach. There must be a willingness to venture forth on your own in the face of a ceaseless torrent of influences and trends. Greatness is a quality of mind, an attitude of the spirit, rather than the culmination of rigorous rote training of the hands and feet.

Consequently, the pantheon of greats includes players who, by some people's definition, do not qualify as full-fledged virtuosos. There are many artists who've developed and refined a particular area of their craft—be it funk, R&B, the half-time shuffle, or whatever—and raised it to levels that enter the realm of greatness.

Their particular hold on greatness, simply put, is not about monster licks. It's about laying down an unshakeable groove with a unique and original touch. It's about having a relaxed, confident approach

to the instrument, free from anxieties and hang-ups that can afflict the unsuspecting; free of the need to prove how great you are by relentlessly trucking out dazzling tom fills and pulverizing double-kick assaults. In this world of workaday greatness, chops are but a vehicle that serve more essential matters, like feel and groove and fresh ideas.

But when extreme technical proficiency and great musical sense converge, some-

one needs to check for fire extinguishers. I've borne witness to such an event more than once, but never as memorably, as indelibly, as when I saw Buddy Rich.

There were maybe a hundred and fifty expectant fans in the small banquet room, packed in tight on institutional folding chairs. Buddy came bounding out and was up on stage and kicking off the band in very short order, leaving most of us a bit dazed. Right off, he started doing the legendary stuff, causing one vociferous audience member to commence what became a night-long fusillade of rapture. The man was more or less jumping out of his skin, ranting and raving at full bore. He pretty much spoke for everyone in the room.

It occurred to me that Buddy was happily residing in that place we all strive to get to—only he wasn't striving. He could simply do anything he wanted, and it was a source of obvious and unabashed joy to him. Every fleeting musical impulse found instant and effortless expression. This was way beyond technique: It was love. And it was greatness of the most indisputable kind.

"Greatness is a quality of mind, an attitude of the spirit, rather than the culmination of rigorous rote training of the hands and feet."




I went home inspired but daunted that night. I simply had to have a taste, if not a regular diet, of that kind of freedom. But what would it take? The answer, not surprisingly, is not as easy to frame as the question. Perseverance? Fortitude? A burning singularity of purpose? Yes on all counts. But, more importantly, you need to have your head and heart properly located. You have to try hard, but you also have to try smart. You have to let the seeds of greatness take root and blossom—to let your own particular version of greatness sneak up on you when you're not looking.

In the end, being great means continually endeavoring to make sparks fly. Even Buddy had a look on his face that seemed to say: "Yeah, I've got something here, but I want to take it even further!" Full-time greatness is the compulsion to soar to forever-distant heights, fueled by a need to feel what it's like to be there—and to bring the people some measure of joy and escape along the way.



IN YOUR FACE

Nominated for
"Most Innovative
Acoustic Drum,"
1992 Music and
Sound award.



"It sounds more like a piccolo than a piccolo does!"
—Vinnie Colaiuta

"Fast, responsive and extremely sensitive.
It also holds my wine glass!"
—Mark Stevens

"Portable yet poundable. A perfect addition to the sound pallet."
—Debra Dobkin

"A must-have in your arsenal of snare drums!"
—Gordy Knudtson

**PureCussion
DRUMS**
WITH RMS TECHNOLOGY

PureCussion, Inc.
3611 Wooddale Avenue South
Minneapolis, Minnesota 55416
612/927-2330
© 1992, PureCussion, Inc.

Advertising And The Perfect Environment

It's a fact that advertising impact is directly affected by the credibility of the editorial that surrounds it. And for a marketer, a quality editorial environment can mean the difference between advertising that resonates powerfully in the minds of readers—and advertising that falls on deaf ears.

At MD, we've spent the last 16 years building that valuable credibility among our readers, and developing that high-quality environment that never fails to bring out the very best in your advertising.

Modern Drummer. The only magazine you'll need in the '90s to powerfully relay your message to a world of serious drummers.

Call our Advertising Department at (201) 239-4140. Ask to speak with Ad Director Bob Berenson. He'll gladly supply more information on how *your* advertising and *our* perfect environment can work together.

Guns N' Roses'

Matt Sorum

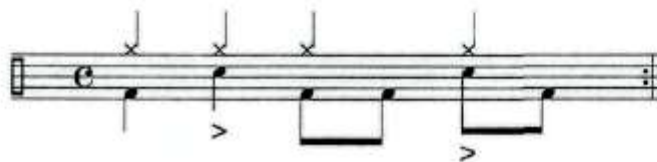
Use Your Illusion I



Photo by Gene Kirkland

"Bad Obsession"

Matt's playing combines simple yet effective grooves with good accuracy and lots of power, and this particular track is a good example of his approach with the band.



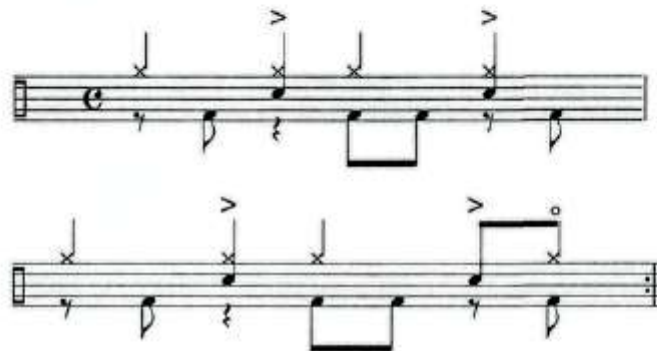
"Double Talkin' Jive"

Here Matt plays a cool pattern that simulates double bass, but is actually just one bass drum. He creates the "illusion" by moving his right hand back and forth between the floor tom and the snare drum, creating a constant driving 8th-note pattern between his floor tom and kick drum. His left hand is just riding 8ths on the snare.



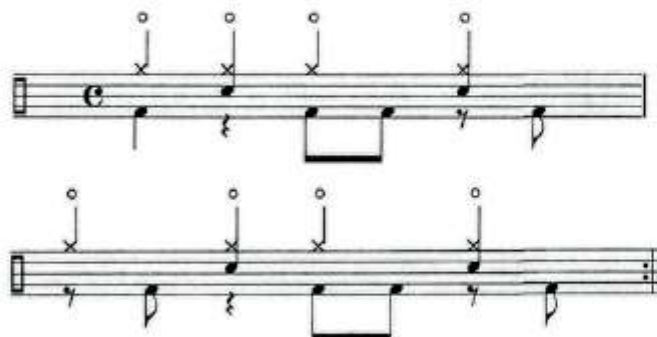
"Don't Damn Me"

This beat is a two-bar phrase that complements the 8th-note patterns the rest of the band is playing. It's simple, but again, very effective.



"Bad Apples"

This song shows Matt playing some nice fills around the following beat. The beat shown is the basic pattern Matt plays; he elaborates on it a bit with added 16ths (more often than not preceding the backbeats).



BEWARE OF COPIES.

In 1957, Pro-Mark introduced a totally new concept in drumsticks. So extraordinary, our competitors tried to copy us. They're still trying.

While some drumstick makers claim to be "as good as Pro-Mark" or "handmade just like Pro-Mark," talk is cheap. The proof is in the drumstick. And no copy can match the legendary feel, sound or durability of a genuine Pro-Mark.

Worldwide, more drummers buy Pro-Mark drumsticks than any other brand. Once you get your hands on a pair of Pro-Mark originals, you'll never settle for copies again.

Choose from over 90 Pro-Mark models in American Hickory, Maple or original Japanese White Oak drumsticks.

Try a pair for yourself! We're sure you'll agree... a copy is not as good as the original.

pro-mark
Our reputation is in your hands.

Send for free catalog today.
10707 Craighead Drive
Houston, TX 77025
Hotline: 1-800-233-5250

Ed Blackwell

■ by Bill Milkowski

Ed Blackwell's brown Sonor kit had been set up and waiting for him all week at the Village Vanguard. On Tuesday, September 22, 1992, opening night of tenor saxophonist Joe Lovano's gig, drummer Paul Motian filled in for the ailing Blackwell, who had checked into the hospital the week before with a bout of pancreatic inflammation. But his condition was improving, and Lovano had high hopes that Blackwell would return to the bandstand later in the week. By the weekend, drummer Al Foster was filling in for Blackwell, whose condition had suddenly taken a turn for the worse.

The pancreas problem only compounded Blackwell's longstanding kidney problem. He had been dependent on a dialysis machine since 1972 and constantly played in pain. But, as Max Roach pointed out, "He never said a mumbling word. He was a heroic figure."

Blackwell died at about 6:20 P.M. on Wednesday, October 7, 1992 (ironically the birthday of the great Count Basie drummer, Jo Jones). As his wife of 34 years, Frances Blackwell, explained, "The day that Blackwell was dying, we were all kind of hanging out in his room and playing music...there was just a lot of love and laughter. He was hooked up to a monitor and his heart rate started slowing down. Finally it read zero and we all started to say goodbye. There was some silence for a few moments, then his heart started again. It was beating out a real nice rhythm. And I realized then what he was really telling us...that the rhythm of the heart is really what it's all about."

Hundreds of fans and loved ones gathered at St. Peter's church in midtown Manhattan to say farewell to Blackwell on December 3. In his eulogy, the always-eloquent critic and drummer Stanley Crouch called Blackwell "a great detective of rhythm who solved all problems of swing," and described his approach to the drums as "bringing together the American skyline and the African village."

Blackwell's idol, Max Roach, presided over this moving ceremony, which included performances by such great drummers as Billy Hart, Billy Higgins, Andrew Cyrille, and the up-and-coming young left-handed drummer, Leon Parker—who captured Blackwell's loose feel on the kit. In his opening remarks, following a solo performance on Blackwell's kit set up in St. Peter's, Roach said, "Ed Blackwell was not just a great drummer, he was an original. He did things that none of the rest of us could do or even tried to do. And to be original is what this art is really



Photo by Tom Copi

about."

Poet Jayne Cortez read her "Everywhere Drums," which she had performed with Blackwell in 1991. Royal Hartigan, a student of Blackwell's at Wesleyan University in Connecticut, showed how he had learned to incorporate the talking drum and the trap set for a one-man polyrhythmic choir. A nicely orchestrated polyrhythmic drum solo by Blackwell's son Harry carried the spirit of Africa, as his father had done throughout his illustrious career. And Frances Blackwell sang "Far Country" and "Don't Cry For Me" to her late husband, the latter carrying the line: Don't cry for me/You know the beat goes on/In the breath of all living things.

The ceremony was concluded with a video from Blackwell's last performance—on August 6 at Yoshi's in San Francisco, as part of Eddie Moore's "Celebrate The Drums" Festival. On his final gig, Blackwell was accompanied by bassist Mark Helias, trumpeter Graham Haynes (son of drumming great Roy Haynes), and saxophonist Carlos Ward.

Edward Blackwell was born in New Orleans on October 10, 1929. As New Orleans music writer Kalamu ya Salaam pointed out in his liner notes to Old And New Dreams' *A Tribute To Blackwell* (Black Saint): "African polyrhythms are still very much alive in the street music of New Orleans, and it is from this context that drummer Edward Blackwell springs."

Blackwell began by imitating his older sister's tap-dancing rhythms with a pair of sticks. Later, he got involved with the drum & bugle corps at Booker T. Washington High School, where he learned the art of parade drumming. His first paying gig came in 1950 with the Johnson Brothers, an R&B band that played popular tunes of the day. Blackwell moved to California in 1951 and later met Ornette Coleman. From 1953 to 1955 they roomed together and practiced on a daily basis. Their paths

would cross later in New York, where they would make jazz history.

Blackwell returned to New Orleans in 1956 and began working the R&B circuit with Roy Brown, before landing a gig with Ray Charles the following year. At the end of 1957, he returned to New Orleans and joined the modern American Jazz Quintet with pianist Ellis Marsalis, bassist Richard Payne, tenor saxophonist Harold Battiste, and clarinetist Alvin Batiste. Blackwell moved to New York in 1960 and joined Ornette Coleman's revolutionary quartet for an engagement at the Five Spot—an event that served as the springboard for the avant-garde jazz movement. Perhaps the most creative and controversial of his recordings with Coleman was 1960's *Free Jazz*, a collective improvisation between two quartets that included second drummer Billy Higgins.

Blackwell's depth and understanding of African drumming became more acute during a State Department-sponsored tour of Africa in 1969 with pianist Randy Weston. It was at a funeral ceremony in Ghana that the similarities between New Orleans and Africa hit home. Following that trip, Blackwell continued to be as comfortable with 12/8 rhythms as most American drummers are with 4/4.

Some other landmark sessions that Blackwell played on include the John Coltrane-Don Cherry collaboration, *The Avant Garde*, Ornette's *The Art Of The Improviser*, the Eric

Dolphy-Booker Little Quintet's *Live At The Five Spot*, and a series of albums by Old And New Dreams, an Ornette alumni-repertory group.

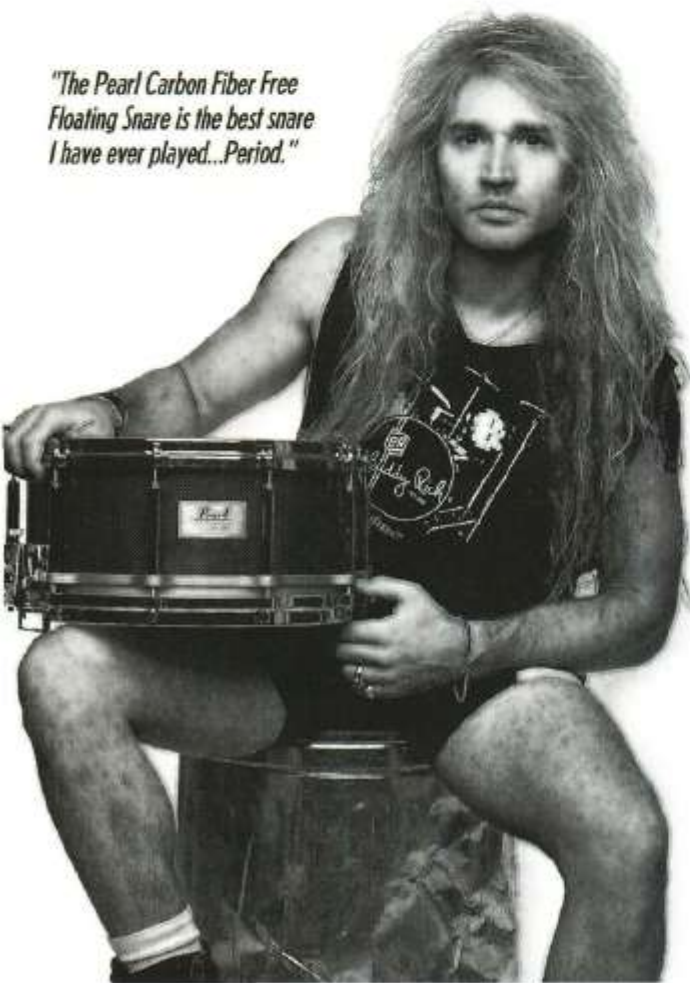
In the last year of his life, Ed Blackwell was exhibiting the same wonderful bounce and organic swing on his kit that he had played with all his life. You can hear the New Orleans parade drumming influence on "Muddy And Willie," a swampy N'awlins funeral dirge from RayAnderson's *Every One Of Us*, recorded in June of 1992 for Gramavision Records. His omnipresent cowbell work and loose rebound on the snare enliven several tracks from Steve Coleman's *Rhythm In Mind*, recorded on April 29, 1991 for RCA/Novus. But perhaps the most extraordinary showcase of Blackwell's latter-day genius can be heard on Joe Lovano's *From The Soul*, recorded on December 28, 1991 for Blue Note. Between the drums-sax dialog on "Modern Man," his melodic mallet work on Coltrane's "Central Park West," his brisk swing on Thelonius Monk's "Work," and his playful call-and-response playing on "Fort Worth," you get a very revealing glimpse of this ailing man with the warrior's heart.

During the Blackwell tribute at St. Peter's church, Max Roach read a short message that Ornette had sent from Poland: "For Blackwell. We all knew you and share our existence with you. No one could share, give, or love the international expression and be so dedicated unless they were a saint."

Amen to that.



"The Pearl Carbon Fiber Free Floating Snare is the best snare I have ever played...Period."



Eric Singer

ON THE NEW
Free Floating Snare System



Pearl.
The best reason to play drums.

The Pearl Free Floating System Snare is available in various depths and with your choice of either Maple, Brass, Steel, or Carbon Fiber shell. See your local dealer for more details.

MODERN DRUMMER

BACK ISSUES FOR SALE

- ☐ #99—JANUARY 1988
Phil Gould, Richie Morales,
Chick Webb, Drumming &
Relationships.
- ☐ #105—JULY 1988
Liberty DeVitto, Ron Tutt,
Carlos Vega, Mick Brown,
Gregg Bissonette Sound Sheet.
- ☐ #109—OCTOBER 1988
Jon Farriss, Charlie Morgan,
Albert Bouchard, UFIP Cymbals.
- ☐ #110—NOVEMBER 1988
Jeff Porcaro, Rayford Griffin,
Rikki Rockett, Drums on
Campus.
- ☐ #111—DECEMBER 1988
Chad Wackerman, Lionel
Hampton, Allan Schwartzberg,
Gary Chaffee on Linear Drum-
ming.
- ☐ #112—JANUARY 1989
Al Foster, Anders Johansson,
John Molo, Terry Bozzio Sound
Supplement.
- ☐ #113—FEBRUARY 1989
Bill Bruford, Simon Wright,
Focus on Electronics,
Will Kennedy.
- ☐ #115—APRIL 1989
Steve Jordan, Lenny Castro,
Tony Brock, Drummers of
Montreal.
- ☐ #116—MAY 1989
Dennis Chambers, Chris Black-
well, Bill Berg.
- ☐ #117—JUNE 1989
Micheal Shrieve, James Kottak,
Trevor Tomkins.
- ☐ #118—JULY 1989
Omar Hakim, Rob Hirst,
Micheal Blair.
- ☐ #119—AUGUST 1989
Chris Frantz, Scott Rockenfield,
Sol Gubin.
- ☐ #120—SEPTEMBER 1989
Terri Lyne Carrington,
Troy Luccketta, Bobby Previte.
- ☐ #122—OCTOBER 1989
Jack DeJohnette,
Pat Mastelotto, Richard Bailey.
- ☐ #125—JANUARY 1990
Ed Mann, Steve Riley, Alvin
Stoller.
- ☐ #126—FEBRUARY 1990
Charlie Watts, Frederick Waits,
Deen Castronovo.
- ☐ #128—APRIL 1990
Stewart Copeland, Tito Puente,
Tony Oxley.
- ☐ #129—MAY 1990
Don Henley, Jason Bonham,
Terry Clarke.
- ☐ #130—JUNE 1990
Terry Bozzio, Denny Fongheiser,
Pat Torpey.
- ☐ #131—JULY 1990
Rod Morganstein, Joey Heredia,
Phil Collins & Chester
Thompson Sound Supplement.
- ☐ #132—AUGUST 1990
Sonny Emory, Tommy Wells,
International Drum Teachers
Guide.
- ☐ #133—SEPTEMBER 1990
Dave Weckl, Winard Harper,
Budgie of Siouxsie & the Ban-
shees.
- ☐ #135—OCTOBER 1990
Alex Acuña, Eric Singer, The
Drummers of New Orleans.
- ☐ #136—NOVEMBER 1990
L.A. Studio Round Table, Bobby
Elliott, Inside Collarlock.
- ☐ #137—DECEMBER 1990
William Calhoun, Tony
Braunagel, The Drummers of
Jethro Tull.
- ☐ #138—JANUARY 1991
Louie Bellson, Rob Affuso,
David Beal.
- ☐ #139—FEBRUARY 1991
David Garibaldi, Fred Coury,
Ralph Peterson.
- ☐ #140—MARCH 1991
Jonathan Moffet, Butch Trucks
& Jaimoe, Roxy Petrucci.
- ☐ #141—APRIL 1991
Gregg Bissonette, Carl Allen,
Tiny Kahn.
- ☐ #142—MAY 1991
Roy Haynes, Matt Chamberlain,
Greg D'Angelo.
- ☐ #143—JUNE 1991
Gary Husband, Kenny
Washington, Matt Sorum.
- ☐ #144—JULY 1991
Sheila E., Dave Lombardo,
Tuning Up With Pros Pt 1,
Readers Poll Results.
- ☐ #145—AUGUST 1991
Manu Katche, Chuck Morris,
Afro-Cuban Sound Supplement.
- ☐ #146—SEPTEMBER 1991
Kenny Aronoff, NYC Jazz
Drummers Round Table.
- ☐ #147—OCTOBER 1991
SPECIAL BUYERS GUIDE
ISSUE.
- ☐ #148—NOVEMBER 1991
William Kennedy, Bobby Rock,
Akira Tana.
- ☐ #149—DECEMBER 1991
Jim Keltner, Speed Metal
Mixed Bag, Guide for the
College Bound Drummer.
- ☐ #150—JANUARY 1992
Mark Brzezicki, Rodriguez &
Padilla, The Drummers of
Memphis.
- ☐ #151—FEBRUARY 1992
Lars Ulrich, Billy Higgins,
Festival '91.
- ☐ #152—MARCH 1992
Harvey Mason, Hunt Sales, Fred
Young.
- ☐ #153—APRIL 1992
Mike Bordin, Milton Sledge,
The Drummers of James Brown.
- ☐ #154—MAY 1992
Elvin Jones, Matt Cameron,
Willie Ornelas.
- ☐ #155—JUNE 1992
Blas Elias, Victor Lewis,
Bobby Christian, Inside Paiste.
- ☐ #156—JULY 1992
Tony Williams, Mark Zonder,
Male Vocalists Speak Out On
Drummers.
- ☐ #157—AUGUST 1992
Mickey Curry, The 25 Greatest
Drum Records, Jan Hammer On
Drummers.
- ☐ #158—SEPTEMBER 1992
Ed & Johnny: A 30-Year Wrap
Up, Metal Drumming: The
Quest For Credibility.
- ☐ #159—OCTOBER 1992
Eddie Bayers, Lewis Nash, Steve
Gorman.
- ☐ #160—NOVEMBER 1992
Trilok Gurtu, Nick Menza, The
Drummers Of Steely Dan.
- ☐ #161—DECEMBER 1992
Jeff Porcaro: A Special Tribute,
Nicko McBrain.

Total number of issues ordered _____ @ \$5.00 each

Total payment of \$ _____

☐ Payment Enclosed ☐ Mastercard ☐ Visa

Card Number _____ Exp. Date _____ B-15

Name _____

Address _____

City _____ State _____ Zip _____

Check off the issues you desire and send in the entire ad.

All Back Issues are \$5.00 each
(this includes postage and handling)

Mail check or money order (no cash) in U.S. Funds to:
MODERN DRUMMER PUBLICATIONS
Back Issue Service, P.O. Box 480
Mt. Morris, IL 61054-0480

Allow 6 to 8 weeks for deliv

INSIDE GON BOPS

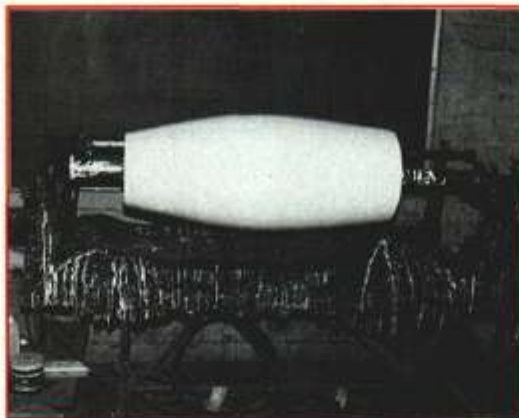
continued from page 37

ished drum. Once a drum is glued, it's over with; we use a urethane glue that's harder than the wood itself."



After the staves are re-assembled into a drum and glued, they're put into heaters that set the catalytic glue in about fifteen minutes. At that point, the clamping hoops are taken off, and the drum is turned down on a lathe. This is a key operation, as John explains. "It takes an operator about forty minutes to turn the drum down from the rough stage to the finished shape. The excess glue is removed, and the shell is shaped to our

specs. Most importantly, the area of the drum on which the drumhead will sit is turned down to the exact diameter it's supposed to be. This top diameter also determines the total shape of the drum, as well as the size of the opening at the bottom."




Isn't forty minutes for one operation on a single drum a very long time in the manufacturing world? "It certainly is," replies John. "And that's for a regular-finish drum made of mahogany. A fiberglass-covered drum—which we offer as one of our finishes—is on the lathe three times. With every application of fiberglass, the drum is brought back into the drum room

and turned down. That's something we do that no other drum company does."


After the drum is turned down, it goes to the finishing department, where it receives a stain, a lacquer finish, a fiberglass covering, or Gon Bops' *Gel Coat* finish—on the exterior only. Nothing is done to the interior. "This is how we maintain the natural concept of mellow wood drums," says John. "I think that putting something on the inside—lacquer or fiberglass—will make the sound brighter, and make it move out faster. The natural wood finish on the inside seems to be the one that produces the best sound. Some people have asked us to lacquer the insides, and that's fine; we'll do whatever

the customer wants. But as a rule, we leave them completely raw. Once the drum has a head on it, not very many people are going to look at the inside, anyway."



When it comes to cosmetic finishing, Gon Bops has tried to keep things "real simple," as John puts it. "In the mahogany drum lines there are natural



"When your music really matters"



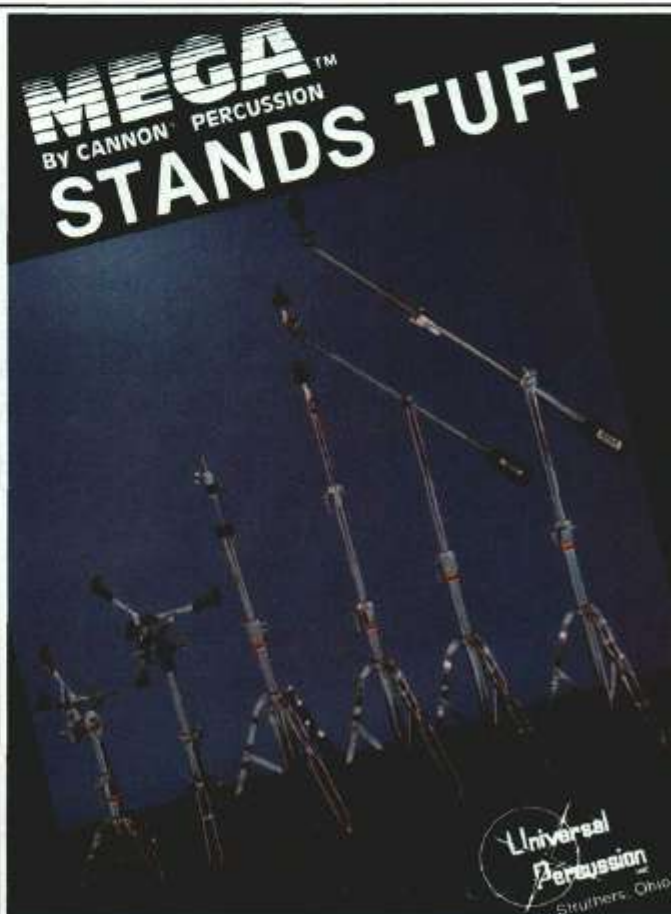
Most major brands in stock
Call or write for a
FREE 200 page catalog

**P.O. BOX 16985
ST. PETERSBURG, FLORIDA 33733
(813) 822-4949**

MEGA™
BY CANNON PERCUSSION

STANDS TUFF



Universal Percussion
Struthers, Ohio

mahogany, cherry red, or walnut finishes. Those are stains applied to the drum after it has been completely turned down and finished. Oak drums come in natural oak only. Once the stain is applied, the drum is either banded, or lacquered and then banded. We have two different types of finishes: The *Mariano* mahogany series has a hand-rubbed finish with no lacquer involved. The other mahogany and the oak series all have lacquer finishes."

Gon Bops also offers fiberglass-coated drums. John stresses that the fiberglass on Gon Bops drums is a covering only; the drums themselves are still made of wood. "Some people want fiberglass covering for cosmetic reasons," he explains. "We can create virtually any color or finish that way. We also have natural-wood-finish drums that have fiberglass reinforcement. It's not just a coat of fiberglass; there's fiberglass cloth on the drum. I would say that all of the drums coming from Thailand have fiberglass finishes, but they're not reinforced with fiberglass cloth the way ours are. Once the drum receives its final lacquer coating, you can't see the fiberglass cloth at all—yet the drum actually has three layers of fiberglass on it. In addition to the cosmetic factor, the fiberglass adds

strength. None of our fiberglass-covered drums have metal bands around them, except at the very bottom. The cloth gives the drums added strength, as well as exceptional looks. Once the fiberglass is set, the drum will be turned down again. Then it will come back to the finishing area for another coat of fiberglass. And then it will go back into the turning room and be turned down a final time. That's what gives it its smooth finish.



"We also have colored finish drums," John continues, "in what we call our *Gel*

Coat. We can do colors, sparkles, and other special looks. The beauty of this finish is that it's not painted—it's a pigment in a resin that goes on the drum. The finish won't chip as readily as paint will."

Finished drums are sent to the assembly department, where they are drilled to accept the tuning hardware, and fitted with pre-mounted heads. This is another critical step, which Gon Bops has addressed with a special technique. "We've learned that if you put a conga head on a drum that's round to begin with," explains John, "but there's a little bit of unevenness in the head, that head can pull the drum out of round. So every head we put on a drum has been pre-shaped and dried on a mold. In that way, when we assemble a drum, the head is already completely round and has the exact collar length and diameter required for that drum.

"We buy the cowhide for our heads as whole sides," John continues, "thirty-five at a time. Basically, we use medium-thin heads for the quintos, mediums for the large congas and small tumbas, and medium-heavy heads for larger drums. We can usually get around eight or nine heads, depending on their diameter, out of a

A unique flat shaped stick for drummers and percussionist who beat to a different drum.

SLAPPERS™
The Alternative Drumstick

SLAP HAPPY PRODUCTIONS INC. 68 3d St. Brooklyn, N.Y. 11232
Phone 718 832-3457 • Fax 718 832-3458

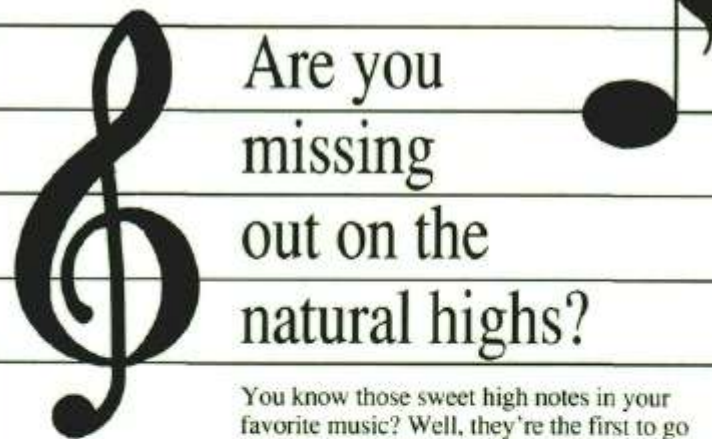
QUESTIONS CONCERNING
YOUR SUBSCRIPTION?
CALL TOLL FREE
1-800-551-DRUM
MONDAY THRU FRIDAY
8:30AM - 4:30PM CST

DRUM TUNING

By Larry Holly

• A comprehensive
• guide
to tuning
Drums

send \$7.95 +
\$1.00 shipping & handling to:
DRUMSTIX PUBLISHING
P.O. BOX 9216, DEPT. MD
WILMINGTON, DE 19809-9216



Are you missing out on the natural highs?

You know those sweet high notes in your favorite music? Well, they're the first to go when you trash your ears by cranking up the volume. Once it's gone, it's gone for good!

So keep the volume in check.

For more information on how to protect your hearing, contact:

HOUSE EAR INSTITUTE

HIP Campaign Headquarters
2100 West Third Street
Los Angeles, CA 90057
213/483-4431

It's A Fact! The World's Leading Drummers Read The World's Leading Drum Magazine.

ROD MORGENSTEIN

"MD keeps me current with all that's happening in the world of 'things we hit.'"



KENNY ARONOFF

"I remember reading the very first issue of Modern Drummer. I've read and saved every copy since, and I still look forward to each new one."



GREGG BISSETT

"I learn something new about drumming from every issue of MD."



DENNIS CHAMBERS

"Modern Drummer is full of information I need to know about the world of drumming."



From rock to jazz, R&B to heavy metal—Modern Drummer covers it all. And a subscription means you'll never miss out on all the things MD offers every month, all year long.

MODERN DRUMMER...Subscribe Today!

- ☐ 1 Year: \$27.95 (SAVE 41% off the newsstand price)
☐ 2 Years: \$49.95 (SAVE 47% off the newsstand price)
☐ Payment enclosed ☐ Mastercard
☐ Bill Me ☐ Visa

Rates good in U.S., Canada, and Mexico. For foreign delivery send \$34.95 for one year, \$56.95 for two years (U.S. Currency Only). Add an additional \$70.00 per year for air-mail. Please allow 6-8 weeks for delivery.

Make checks payable to MODERN DRUMMER.

Mail to: Modern Drummer Publications
PO Box 480
MT. Morris, IL 61054

Card Number _____

Exp. Date _____

Signature _____

Name _____

Address _____

City _____

State _____ Zip _____

side—and we use the remnants to make our rawhide maracas. There's very little waste."

Gon Bops also makes virtually all of its own hardware, in a machine shop that includes metal spinning lathes for the timbales, punch presses for different parts, and a bending machine to make tuning hooks, crowns, and hoops for the conga drums. "We also have dies to stamp out our cowbells," says John. "Then they're formed and butt-welded. Finished hardware is polished on our buffing lathes and grinding/sanding equipment, and then sent out to a plater. We've had the same plater for twenty-one years, and they do a very good job of triple-chrome plating. Once the parts are plated, they come back here and are put into inventory."

"All of our manufacturing equipment was custom-made by my father," John adds proudly. "It was only about twenty years ago that he started to automate the making of congas. The heaters, the presses, the turning lathes—he made all of those. You can't go out and buy that stuff."

Finally, after all the elements—finished shell, head, and hardware—are combined, each finished drum goes to the

shipping department, where it is inspected a final time, cleaned up, fitted with a tuning wrench, packed, and either placed in inventory or shipped out to meet an order. And when that happens, each



drum is also given a serial number, which serves several purposes.

"The number," says John, "tells me what type of drum it is, what type of finish, the invoice it was shipped on, and the date it was shipped. When some kid in Nebraska calls me two years later for a

head for that drum, I know exactly what drum he has and what head he needs. And knowing the invoice number allows me to go back to the original invoice if there's a warranty problem. Control over our product is very, very important. Most consumers have no idea what my entire line is; they just need a certain part for a certain drum. Serial-number coding makes it much easier for me to serve the needs of those consumers."

In today's mass-production world, Gon Bops drums are almost an anachronism. John Bobadilla estimates that it takes a minimum of six and a half man-hours to create a typical conga drum. "We've automated all the processes that we can," says John, "given the type of product we're working with. Wood products change due to the nature of the material. You have to have a human craftsman checking for flaws and adjusting to the variances in the material. Every operator at every stage acts as a quality control inspector, right down to the shipping clerk who puts it in the box."

Customer service is another important aspect of the Gon Bops operation. "People call me and say that they can't find parts for a drum from some other manufactur-

Sapphire Percussions

beating the boundaries with...

Paul Geary

Extreme

"For writing songs and recording on the road, the Slim Line is the best pad I've ever played!"



...four colors: black, red, blue, and white;
four sizes: 6", 8", 10", 12";
FIVE year limited warranty;
pure gum rubber head;
even response across the entire pad surface;
hottest signal available;
solid aluminum construction;
Pearl or Tama mount configurations;
free brochure—call or write...

SAPPHIRE
PERCUSSIONS

272 Main St., Ste. 5B, Acton, MA 01720 • 508 263-8677 • Dealers Welcome



POWER Wrist Builders™

"The Ultimate Practice Socks"

Guaranteed to Increase

- Speed
- Wrist Strength
- Agility
- Endurance

- ✓ Practice 10 minutes a day and I guarantee you'll feel the difference in just 30 days or your money back
- ✓ FAST, proven way to loosen up those tight muscles and wrists
- ✓ Computer designed stick style
- ✓ Manufactured from the highest quality SOLID aluminum and brass
- ✓ Protected by a hard anodized finish

NEW PRICING & PRODUCTS

8 MODELS to choose from.
GREAT GIFT IDEAS...

for that special percussion student, teacher,...or yourself.

Don't Wait. Order TODAY!

To Order **POWER Wrist Builders™**
Call Toll Free (Voice or FAX)

1 800-645-6673

(Check, Money Order, VISA, or MasterCard)

the **TALOOSE group™**
1434 Corte De Rosa
San Jose, CA. 95120

MODEL	PRODUCT DESCRIPTIONS	PRICE
<small>All POWER Wrist Builders® are 15 1/2" long & come in a carrying pouch. NOTE: "New" Product. Freight / Handling / Insurance add \$2.50 per pair. California Residents add 6.25% Sales Tax.</small>		
PWBS1000	Student Model 3/8" Dia., 2.4 Ounces, Blue Finish	\$34.95
PWBA2000	Advanced 1/2" , 4.0 , Black	\$39.95
PWBSIL12	Advanced 1/2" , 6.3 , Silver	\$39.95
PWBBRA12	Advanced 1/2" , 11.9 , Solid Brass	\$44.95
PWBP3000	Professional 5/8" , 6.3 , Red Finish	\$39.95
PWBSIL58	Professional 5/8" , 6.3 , Silver	\$39.95
PWBMUL58	Professional 5/8" , 6.3 , Multicolor	\$59.95
PWBBRA58	Professional 5/8" , 19.0 , Solid Brass	\$49.95
TEACHER1	Teacher Kit (One Pair Each PWBS1000, PWBA2000, PWBP3000)	\$99.95
New DESKSET1	Oak Desk Set (4" x 16" x 3/4"), \$19.95 w/PWB	\$14.95
New GIFTCASE	Mahogany Gift Case (16" x 16" x 3/4"), \$49.95 w/PWB	\$39.95

er. If I have the ability to help them, I will. I don't have pre-mounted heads in stock for other makes of drums, but if they'll send me the drum, I'll fit a head for them. If they want me to finish one of their drums—and it isn't solid fiberglass—then I'll do it, without hesitation. I make a fairly decent profit on repairs, so I offer that as a service. And maybe next time they'll buy a Gon Bops drum instead of something that needs to be fixed all the time."

Is all this dedication and attention to detail rewarded in the marketplace? How do the Bobadillas view the current Latin percussion scene? "At one time," replies Mariano, "there were *no* other conga manufacturers in the industry. I had the entire field, and nobody could compete with me—not even Cuba. But all of a sudden, people saw that there was money to be made in this market. So now I have competition from other companies making congas in Thailand with eight-dollar-a-week labor that can produce a \$95 drum. I can't compete with that kind of price."

"There's a much greater awareness of ethnic and third-world percussion today than in past years," adds John. "But the Latin market is still small in terms of the

entire percussion field, and the real high-end, professional stuff we're selling goes to only about ten to fifteen percent of the players in that market. The low-end stuff goes to the beginners, the students, and the hobbyists. That's the stuff that comes in mainly from Thailand. And that low-end market is very important for our business, because people have to have an instrument they can afford to learn on before they are ready to step up to one of our drums in the future."

Congas and other Latin drums are very traditional, very earthy, and very physical instruments. As such, the drummers who play them feel a particular connection to them. Like other companies, Gon Bops has endorsers for their products, along with dedicated consumers who have purchased their products. How important is the input of these players to the development of Gon Bops products?

"Sound is our most important consideration," replies John. "So when we make something new, we loan it out to some professionals we respect and have them test it. And we don't only go to the traditional Latin players; we'll do it with rock players and musicians in other markets, because these instruments are being used

by groups in every style, around the world. They come back with an objective report, and we act accordingly."

"We certainly listen to our endorsers," adds Mariano. "But many musicians are fanatics, and sometimes they say things that are very silly. I'll give you an example. There is a Cuban percussionist who's one of the best in the world. He's a very intelligent man, too. I asked him what the best way to make a cowbell was. He said, 'You have to take the tail section of an airplane that crashed, and make your cowbell out of that!' He also told us that for a crisp sound, the best material to put inside our maracas was corn. So we did. But after about six months, corn gets eaten up by tiny worms in the kernels. We got calls from people saying, 'I had my maracas in my trunk for a couple of months. When I took them out, there was *no sound!*'"

"So," concludes John, "to answer your question: Yes, we do listen to musicians. But we also add a little bit of manufacturing common sense. We incorporate all of that, and do what we can do best in order for our products to improve."



PLAY IT



STRAIGHT

A PUBLIC SERVICE MESSAGE FROM THE DRUMMING COMMUNITY

LUNAR SERIES

Thrones for Any Musician

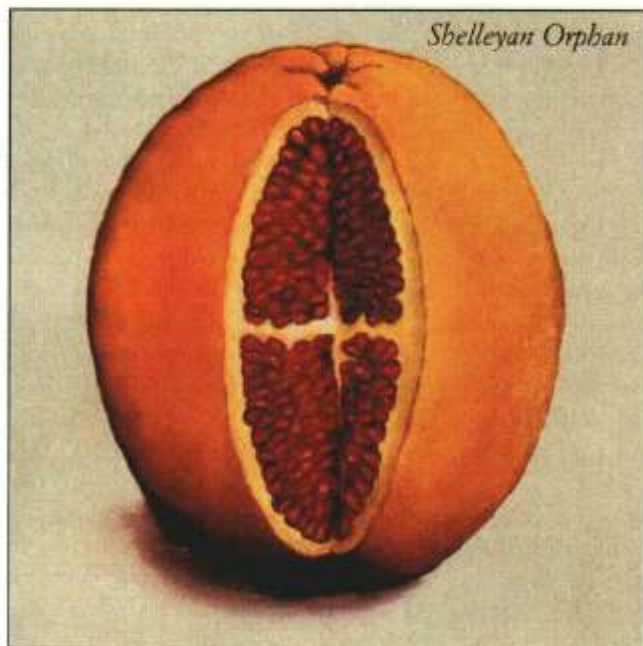


- 5 Leg Base for stability.
- LSG Model offers Nitrogen Gas Shock Absorber.
- LST Model offers Solid Threaded Spindle.
- Three Seat Sizes: Original, Hugger, Round.
- Three Seat Colors in Velour: Gray, Blue, Red
- Extra Extension Parts available
- BACKREST fits all models.

**EASY TO
DISASSEMBLE -
PACKS AWAY
NICELY!**

ROC-N-SOC • 2511 Asheville Rd. • Waynesville, NC 28786
TEL (704) 452-1736 • FAX (704) 452-1732

RECORDINGS



SHELLEYAN ORPHAN

Humroot

Columbia/Rough Trade 46050

JEMAUR TAYLE,

CAROLINE CRAWLEY: vcl, gtr

MARTIN EVANS: kyb

ROBERTO SOAVE: bs

BORIS WILLIAMS: dr

JULES SINGLETON: vln

PORL THOMPSON: dulcimer

BRINDISI QUARTET: strings

DAVID EVANS: oboe

COLIN STEELE, GREGOR CLARK: trp

BRIAN SHIELDS: dbl bs

Muddled-Up; Dead Cat; Fishes; Burst; Sick; Little Death; Big Sun; Dolphins; Mull; Long Dead Flowers Dried Out In Summer; Swallow; Supernature On A Superhighway

Having your own "sound" is a concept often bandied about, but in reality, it's somewhat of a rarity. Drummer Boris Williams, who is generally known for his work with the Cure, has truly developed his own personality on the set.

On this release by newcomers Shelleyan Orphan, Williams orchestrates the drumset with a subtlety and imagination not often heard in

pop music. His style, though not overly intellectual, manages to be thoughtful and experimental enough to be consistently interesting. On *Humroot*, Boris winningly explores a previous interest: creating strong, linear grooves around the set, often varying them in two- or four-bar phrases. He also employs nice dynamics (particularly on the low end of the scale), unusual beat placements, and colorful timbres like snares-off snare drums, all of which have become trademarks of his style.

The music on *Humroot* is very British, indie-label pop stuff: melodic, clean-sounding, and sung by the kind of winsome female vocalist bright college boys develop major crushes on. It's often very joyful-sounding and creative arrangement-wise, as well, leaving Williams plenty to work with. A fine sidetrack to an already interesting body of drumwork.

• Adam Budofsky

JERRY GRANELLI

A Song I Thought I Heard

Buddy Sing

ITMP 970066

JERRY GRANELLI: dr

KENNY GARRETT: al sx

JULIAN PRIESTER: tbn

BILL FRISSELL: gtr, banjo

ROBBEN FORD: gtr

ANTHONY COX: bs

JAY GRANELLI: bs

DENNY GOODHEW: sp sx

Wanderlust; Smoky Row; The Oyster Dance; Billie's Bounce; Coming Through Slaughter; In That Number; Prelude To Silence; I Put A Spell On You; Blues Connotation; Blues Connotation (Reprise)



Creating music inspired by literature can be a dubious business. When attempted too literally, it gets mired in intellectual goop. Drummer/leader Jerry Granelli knows better. His inspiration for this disc is *Coming Through Slaughter*, Michael Ondaatje's brilliant novel about the gifted turn-of-the-century cornetist Buddy Bolden and his descent into madness. The music's goal is to reflect the *tone* of the book, the imaginary soundtrack for the subconscious.

Like the novel, the music layers a collage of jazz, blues, and New Orleans influences over an unsettling, haunting tone. The unifying core is blues, as heard in various eerie permutations. Expect surprising interpretations: a

Johnny Hodges blues becomes mysterious while a Screamin' Jay Hawkins stomper is made serene.

Granelli has backed Vince Guaraldi, Denny Zeitlin, Mose Allison, Ralph Towner, Ornette Coleman, and others. As a player, he's "busy" in the *best* sense of the word: Feeding off soloists, he stretches out and kicks the energy right back under the band's heels. Guiding it all is his deep time feel.

Granelli's fifth disc as a leader shows clear vision. In *Slaughter*, a fellow musician describing Bolden's never-recorded sound could just as well be praising the strengths of this disc: "There was pain and gentleness—everything—crammed into each number." (*Songline Productions, 1402 Hearst Ave., Berkeley, CA 94702, (510) 644-3737.*)

• Jeff Potter

DELFEAYO MARSALIS

Pontius Pilate's Decision

RCA/Novus 01241

JASON MARSALIS: dr

DELFEAYO MARSALIS: tbn

BOB HURST: bs

VICTOR "RED" ATKINS: pno

Pontius Pilate's Decision; Adam's Ecstasy; Eve's Delight; Barabbas; The Weary Ways Of Mary Magdalene; Nicodemus; Son Of The Virgin Mary; Reverent Judas Iscariot; Simon's Journey; The Last Supper; The Crucifixion



Is swing a genetic thing? That might explain why the Marsalis family has it in abundance. Passed on from patriarch Ellis down to sons Branford, Wynton, Delfeayo, and Jason, swing seems to be the common thread running through New Orleans' first family of jazz.

Despite the proselytizing and pretensions that producer Delfeayo has exhibited in the past, this is a very fine debut album by the trombone-playing Marsalis. His robust tone and soulful phrasing tell the story of "Adam's Ecstasy; Eve's Delight," "Son Of The Virgin Mary," and "Simon's Journey." Delfeayo shows a penchant for harmonically rich horn arrangements ("Barabbas," "The Last Supper"), and he also seems comfortable swinging in an uptempo fashion alongside Wynton and Branford on "Nicodemus" and the title track.

But the real surprise of this family affair is the youngest Marsalis, Jason, who was only fourteen years old at the time of this recording! His sense of melody, looseness, and sheer abandon on the kit is astonishing, particularly on "Simon's Journey," in which he takes an extended solo alongside Jeff Watts. This kid can swing at any tempo, he shows discipline and control with the structures of the compositions, and he's a fierce improviser.

Yeah, it's gotta be in the genes. Or maybe there's something in that New Orleans water.

• **Bill Milkowski**

ALLEN FARNHAM

Play-cation

Concord Jazz 4521

JAMEY HADDAD: dr, perc

DREW GROSS, RUFUS REID: bs

ALLEN FARNHAM: pno

DICK OATTS: sx

M'kashi B'nashi; Play-cation; Long Ago And Far Away; My Man's Gone Now; Foot Prince; Alone Together; Stablemates; Day Dream; Cheek To Chiko



Allen Farnham picked some nice standards for *Play-cation*, but his originals are the highlights here. The arrangements are creative, the band thinks of the music first, and they play *together*. And skinsman Haddad makes it all swing free. His brushwork is as feisty as it is colorful (though it should be a bit higher in the mix), and his stickwork kicks it up a notch without losing control.

Haddad plays the slow, bluesy title track with a lot of feeling, giving full value to each note. He adds some rich tones from the Hadgini clay drum (his design) on "Foot Prince," and gets mighty frisky on "Stablemates," kicking an interesting Latin-jazz groove while the band rips right alongside. And his fluttering hard-bop intro and teasing triplet feel give life to "Long Ago And Far Away," embellishing and driving the tune along. As Carson would say, "That's nice stuff."

Haddad is certainly a drummer to keep your ears open for.

• **Robin Tolleson**

MALEVOLENT CREATION

Retribution

Roadrunner 9181

BRETT HOFFMANN: vcl

PHIL FASCIANA, ROB BARRETT: gtr

JASON BLACHOWICZ: bs

ALEX MARQUEZ: dr

Eve Of The Apocalypse; Systematic Execution; Slaughter Of The Innocence; Coronation Of Our Domain; No Flesh Shall Be Spared; The Coldest Survive; Monster; Mindlock; Iced



Death metal drummers are responsible for some of the fastest continuous double-bass playing on record, and you won't find any death drummers with more kicks per millisecond than Paul Marquez, who pumps out the pedal mileage on *Retribution*.

There's nothing intricate here, just a lot of endurance—for Marquez *and* for the listener. It takes a lot out of the ear to stand up to such a sternum-crushing assault, but Marquez, unlike others of his ilk, does the music a favor by mixing up his beats, giving a rest to the twin-kick rolls at times, and actually going so far as to—no sarcasm intended—lay down a groove.

Marquez puts as much variety into his playing as the music allows, spicing up his ride patterns and syncopating

with the guitars. This lends a lot more room for the blinding double-bass ruff and triplet accents to have impact. If there are any catchy beats here, they're woven into the bridges of "Slaughter" and "Coronation." Marquez also shows he can change gears in mid-kick, downshifting into a death-funk beat on "No Flesh."

The sonic dredge inherent in current death metal leaves little room for percussive originality. But Marquez, at least, enhances the music while removing himself from the drone of it.

• **Matt Peiken**

RANDY BRECKER QUINTET

Live At Sweet Basil

GNP Crescendo GNPD 2210

RANDY BRECKER: trp, flghn

BOB BERG: sx

DAVID KIKOSKI: kybd

DIETER ILG: bs

JOEY BARON: dr

The Sleaze Factor; Thrifty Man; Ting Chang; Incidentally; Hurdy Gurdy; Moontide; Mojoe

JOHN SCOFIELD

Grace Under Pressure

Blue Note CDP 7 98167 2

JOHN SCOFIELD, BILL FRISSELL: gtr

CHARLIE HADEN: bs

JOEY BARON: dr

RANDY BRECKER: flghn

JOHN CLARK: fr hn

JIM PUGH: tbn

You Bet; Grace Under Pressure; Honest I Do; Scenes From A Marriage; Twang; Pat Me; Pretty Out; Bill Me; Same Axe; Unique New York

Joey Baron is best-known for his work with the more "out" New York crowd of musicians. Yet on these two recent releases, he plays in some very traditional formats and emerges as a fresh, innovative voice.

On the Randy Brecker live date, the concept is horns in unison, solo, solo, solo, horns out. But Baron throws a few twists on this classic jazz formula. On "Ting Chang," his crossing of Elvin Jones' and Tony Williams' rhythmic styles creates a new way to look at Latin grooves on the drumset. And his solo on "Mojo" has a rest before it begins, so at first you think the song is over—then Baron slowly paints a sonic picture, with a great deal of taste and technique. His brushwork on "Thrifty Man" is exquisite, happy and bouncy without being overbearing or busy.

With Scofield, Baron is on more familiar ground, playing in support of his regular leader, Bill Frisell. But again his unique use of grooves—the Latin feel on "You Bet," the funky blues backbeat on "Bill Me"—and his crossing of bar lines and extended fills create a dancing quality to what, in another drummer's hands, would be very tame.

Baron is in that small group of innovative, ground-breaking drummers with a definite sound—in a way reminiscent of Bob Moses or Paul Motian, but with a rock aggression thrown in.

• **Adam Ward Seligman**

VIDEO

LEVON HELM

On Drums And Drumming

Homespun Tapes

Box 694

Woodstock NY 12498

Time: 105 minutes

Price: \$49.95

If you're at all familiar with the music of the Band, the group with whom Levon Helm originally made a name for himself, you know that much of their appeal is in their salt-of-the-earth feel, image, and

lyrics. Like his playing, which is definitely from the "nuthin' fancy" school, Helm's verbal delivery is a lot closer to an after-dinner conversation on a country porch than a "lesson" from a specialist. Once you get used to the pace of this video, though, you realize that there really is some good information to be picked up.

After some reminiscences about his early influences (including some neat historic photographs), Helm explains some of the concepts he employs, like finding that "sweet spot" between a shuffle and an 8th-note feel, adjusting parts for different feels, playing in half time, and playing with another drummer. All of these concepts are easily seen and heard by the viewer, with good sound and camera angles.

As an added bonus, original Band members Rick Danko and Garth Hudson—along with newcomers Jim Weider and Randy Ciarlante—help Helm along by accompanying him live on some classic old tunes and some Band originals. To get a real idea of Helm's—and the Band's—magic, though, I'd suggest also renting the classic Martin Scorsese-directed film *The Last Waltz*, the Band's farewell party-concert-film, where you'll see Levon doing his thing not only with the original Band, but with a star-studded cast of musicians. Speaking of renting, you might want to look into doing the same with this instructional video—or perhaps going in on a copy with another drummer friend—because you might find the \$49.95 price tag daunting. Still, it's a fine package and definitely worth checking out.

• **Adam Budofsky**

BOOKS

THE FORGOTTEN POWER OF RHYTHM: TA KE TI NA

by Reinhard Flatischler

LifeRhythm

P.O. Box 806

Mendocino CA 95460

Price: Book, \$14.95;

Cassette, \$12.95; CD, \$16.95

To many musicians, rhythm is something that is done by the hands and/or feet, representing mathematical divisions. But as Reinhard Flatischler makes clear in this engrossing study, rhythm is an internal force that exists in the foundations of life (breathing and heartbeat) and is best experienced through movement and vocal sounds. One quickly discovers that being able to feel rhythm through the entire body gives musical performance (especially drumming) a great deal of conviction.

The book combines historical and cultural information about rhythm with exercises designed to make one more aware of rhythmic pulse and subdivision. Some of the material is based around the Indian system of assigning syllables to different subdivisions. Singing sounds such as "ta ke ti na" may seem exotic at first, but it's not all that different than counting "1 e & a," except that it proves to be more sophisticated, especially with groupings such as five and seven, in which the Western counting system falls apart. Flatischler's exercises help one discover the character of different subdivisions as opposed to the mere arithmetic involved.

The corresponding tape (or CD) gives relevant examples of the subjects discussed in the book. Some are meant as aids to rhythmic discovery, others are just for listening. *All* are enlightening.

• **Rick Mattingly**

RINGO STARR: STRAIGHT MAN OR JOKER?

by Alan Clayson

Paragon House

90 Fifth Ave.

New York NY 10011

Price: \$21.95

These 292 decidedly unsentimental pages on the life and times of Richard Starkey, MBE cover our hero's humble birth, chronic illness, menial day jobs, musical beginnings, stage name, seminal trips to Hamburg, and the long, winding, wonderful road to the present. Countryman Clayson interestingly surveys the careers of Ringo's Liverpool colleagues who were left in the dust by the Fabs' historic success (though there's more than you may wish to know about the unfortunate Pete Best).

The author paints a vividly sooty picture of Merseyside then and now, helping you appreciate the miracle of the Beatles. He gives rare glimpses into Ringo's relationships with John, Paul, and especially George, as well as with relatives, friends, lovers, wives, and business partners. And Clayson eagerly chronicles Ringo's personal and artistic disappointments—painful reading made more so by the author's convoluted prose.

Musically there's nothing here that a good Beatle fan doesn't know. (The definitive guide to what matters remains Mark Lewishon's *Beatles Recording Sessions*.) And Clayson's insights into Ringo's unique musicianship are often marinated in tabloid venom. But if you read between the lines, you emerge with a deeper affection for that most human Beatle, the sad-eyed mother's son whose easy smile invited you to join him on the greatest ride of all time.

• **Hal Howland**



ROCK 'EM DEAD



DEAD HEADS™



CHAD GRACEY

+ LIVE +



AYNSLEY DUNBAR
WHITESNAKE • JOURNEY
STARSHIP • FRANK ZAPPA
DAVID BOWIE



2773 E. MIDLOTHIAN BLVD.
STRUTHERS, OHIO 44471



TOMMY WEDER

BX GANG

Highlights Of PASIC '92

New Orleans, LA
November 11-14

The Percussive Arts Society should be congratulated for choosing New Orleans as the sight for its 1992 convention. A city rich with tradition in music *and* drumming, New Orleans' jovial spirit and enthusiasm seemed to be reflected in the concerts, clinics, and even the conventioners at this fine event. A wide selection of artists, from all different styles of percussion, enthusiastically offered their advice and help to the hundreds of eager drummers and percussionists in attendance. And the exhibit area allowed musicians to check out some of the finest percussion products on the market today, from the largest manufacturers to the smallest entrepreneurs. There was a real sense of communication and sharing at this year's PASIC.

The four-day event covered many different aspects of the percussion field, and conventioners interested specifically in drumset had the opportunity to check out a diverse gathering of players in a clinic setting. *Modern Drummer* was again proud to sponsor the drumset master classes this year, allowing some well-known players to work closely with drummers on specific needs in a classroom setting. Our sincere thanks go to Ed Soph, Pete Magadini, Adam Nussbaum, Joe Morello, Steve Houghton, Marvin "Smitty" Smith, and Ed Thigpen for contributing their time and energy to the master classes. Following are some of the highlights of the show.



Joe Morello gave a very educational (and well-attended) clinic covering such topics as hand development, bass drum control, and hi-hat tricks. Joe talked technique, but he finished up with a musical solo, using mallets, sticks, and even his hands on the drums to get his point across.



Butch Miles discussed ways of getting around the drums more efficiently, using triplets, paradiddle-diddles, and flatflam combinations. His mastery of the '30s and '40s big band playing style was evident.



Pete Magadini performed an enjoyable clinic (with lots of audience participation) covering a topic he is known for, polyrhythms. He discussed how the understanding of polyrhythms can broaden one's rhythmic perspective. Pete also stressed that a player should "get away from the numbers" and make the music feel good.



One of the most musical and educational clinics of the entire convention was put on by **Adam Nussbaum**, who performed in a trio setting. He discussed the importance of musicality and balance, thinking in phrases, and defining your own sound and feel. He then backed up the talk with some brilliant playing with the other musicians.



Rayford G. Riffin just made it in time for his clinic, having flown directly from Boston, where he was performing with George Duke. Rayford ripped through an opening solo showing all of the excellent fusion technique he is known for (including a little African-influenced chanting).



Billy Cobham gave an excellent clinic, performing on a very small acoustic kit (unusual for him) with some KAT pads adding some nice sounds. He played an inspired solo, and then proceeded to give a very positive lecture on the mental challenges of drumming and how to meet them.



Will Calhoun revealed his aggressive approach to playing drums in his clinic. Will drummed along to some sequenced patterns and pre-recorded materials, playing some delightfully heavy grooves.



One of the highlights of the convention was a clinic on New Orleans drumming. L.A. studio veteran **Earl Palmer** (originally from New Orleans) discussed the history of drums and played some grooves that he mentioned were heavily N'awlins-inspired. The Meters' Zigaboo Modeliste came out next, performing a long solo interspersed with some very hip grooves. And finally, current New Orleans resident and drumming star Johnny Vidacovich performed original compositions with his trio. His colorful approach (and personality) at the kit was a wild combination of bebop and New Orleans influences—totally unique!



The surprise hit of the convention was the clinic performance of **Trilok Gurtu**. Trilok held the huge audience spellbound with his complete mastery of his unique percussion/drum setup. After his first solo, which ran the gamut of percussion from sound effects to tabla to funk grooves, the audience rose to their feet in a thunderous standing ovation. He then took questions, demonstrated the method of counting and "syllabbling" in the Indian style, and had the audience clap a rhythm in 7 that he soloed over.

Several other excellent clinics were given by such artists as Tony Verdosa, Marvin "Smitty" Smith, and Dave Weckl. Our congratulations to the PASIC '92 planning committee for putting together a great program.



Photos by Lissa Wales and Adam Budofsky

Advertise in DRUM MARKET and reach over a quarter million drummers worldwide for only \$1.15 per word plus \$4 for an address. (Underline words to appear in **bold type** and add \$.50 for each **bold word**.) Minimum charge for an ad: \$10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Mail ads and payments to: MD c/o Drum Market, 870 Pompton Ave., Cedar Grove, NJ 07009.

FOR SALE

Vintage Drums: We have the legendary sound you want. Huge selection—Ludwig, Slingerland & more! Money-back guarantee. Layaway available! Visa/MC/Amex. **Free catalog!** Vintage Drum Center, Route 1, Box 129, Dept. 108, Libertyville, IA 52567. **Toll free (800) 729-3111 or (515) 693-3611.**

All Remo, Ludwig, Evans Drumheads at huge savings!!! All Zildjian (including K-Brilliant, Platins, Z Series), Paiste & Sabian cymbals at lowest prices anywhere!!! Huge drumstick savings on all sticks: Pro-Mark, Vic Firth, Silver Fox, Maxx, Regal Tip, Aquarian, & Zildjian. Amazing low prices on all drums & accessories. Call for best prices! Bizarre Guitar, 2677 Oddie Blvd., Reno, NV 89512. (702) 331-1001. Plus no sales tax on out-of-state sales!

Drum Machine Super Sale: All Korg, Roland (including R-8, R-8M, 626, SPD-8, Pad II, DR-550-II, CR-80, R-70) at Blowout Prices. All makes of Drum Machines, Digital Reverbs, and Processors on sale and in stock!!! KAT, Barcus Berry, Simmons and Roland pads & triggers on Sale! All in stock, new in box at **The Nation's Lowest prices!!**. Bizarre Guitar, 2677 Oddie Blvd., Reno, NV 89512. (702) 331-1001.

Drumsets and Drum Hardware at Wholesale Prices—Tama, Pearl, Yamaha, Mapex, CB-700, Gibraltar, Trick, LP, DW, Gretsch, Simmons, Sonor, & Slingerland. Virtually every major brand on sale! Bizarre Guitar, 2677 Oddie Blvd., Reno, NV 89512. (702) 331-1001.

Save on American Vintage Drums! Blair 'N Drums, specializing in Gretsch drums and K. Zildjian (Istanbul) cymbals. Also Slingerland, Ludwig, Leedy, etc! **Write for free list.** 3148 Plainfield Ave., NE, Suite 250, Grand Rapids, MI 49505. (800) 733-8164 or (616) 364-0604 or FAX: (616) 363-2495, anytime! We buy—sell—trade!

Eames handcrafted North American birch drum shells. Select from Finetone, Naturaltone, or Mastertone series unfinished or finished shells. Design your own instrument or complement your current set from our selection of 130 different shells, featuring the Master Model Snare Shell. For brochure contact Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. (617) 233-1404.

Vintage Drums—Affordable prices. Buy—Sell—Trade. Gretsch, Ludwig, Rogers, Slingerland. **Free list:** Drums, P.O. Box 1436, Seaford, NY 11783. (516) 783-9196.

Vintage Drums: Radio King, Leedy, Gretsch, Ludwig, etc. Also parts. Buy, sell & trade. Frank Weems, 1954 Hamilton Ln., Grants Pass, OR 97527. (503) 474-2667.

We Take Drums Seriously! Lentine's Music, one of the Midwest's largest full line discount music outlets, stocks the **major brands** you want most at the prices you can afford! Call us for the best deal at (216) 434-3138 or (216) 741-1400 or write to: **Lentine's Music**, 844 N. Main St., Akron, OH 44310.

Vintage Drums: To own one is to own music history. Choose from huge selection—Ludwig, Slingerland, & more! Money-back guarantee. Layaway available! Visa/MC/Amex. **Free catalog!** Vintage Drum Center, Route 1, Box 129, Dept. 128, Libertyville, IA 52567. **Toll free (800) 729-3111 or (515) 693-3611.**

Rogers•Rogers. Drums, parts, accessories. Memriloc, Swivo•Matic, R-360, R-380. Lugs, rims, T-rims, cymbal stands, pedals, hi-hat stands, Rogers original logo heads. Add-on Drums. Complete sets. Mini and dual tom holders. Dynasonic snares and frames. Rogers drum sticks, all sizes. Rogers stick caddys, stick trays, bass drum hoops, drum thrones. We bought all the Rogers inventory from Fender Musical Instruments. In stock 8 ply maple shells and coverings. Also, used Ludwig, Slingerland, Gretsch, Sonor Drums, parts. Call for those hard to find parts and accessories. **Al Drew's Music**, 526-528 Front St., Woonsocket, RI 02895. (401) 769-3552, FAX: (401) 766-4871.

Vintage Drums 1920s-1970s Ludwig—Gretsch—Slingerland—Leedy—Camco—Rogers—repair parts—new & used—buy—sell—trade—over 300 sets in stock. **Al Drew's Music**, 526 Front St., Woonsocket, RI 02895. (401) 769-3552, FAX: (401) 766-4871.

Pearl drums•Export model 8x8, 8x10, 12x14, 16x18, 16x22, pedals, stands, holders, parts, etc. Double lug design '88 version, 100's brand new. **Al Drew's Music**, 526-528 Front St., Woonsocket, RI 02895. Tel. (401) 769-3552, FAX: (401) 766-4871.

Drums Etc: Call (717) 394-DRUM for Free catalog. We have Zildjian, Sabian, Tama, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3786.

Kenner Drum Co. Custom drums, brass lugs, die-cast hoops, cast bell brass, cast aluminum, stove drums. Piccolos from \$240. Maple shells all sizes. Route #1, Box 150, California, KY 41007. (606) 635-5218.

Drummers T-Shirts, Free Brochure! Hot new designs. Unique and humorous. Wholesale orders welcomed. R.W. Sanders Designs, Dept. A, P.O. Box 17131, Portland, OR 97217.

Armadillo Cases will handle all of your drum case needs. We offer two lines of drum cases—ATA and carpet-covered. ATA cases are built with luan furniture grade plywood, anodized double angle aluminum extrusion, and sessions hardware. Our ABS plastic is .040 thickness and comes in a variety of colors. Carpet-covered cases are built with the same high quality workmanship as ATA. Available in black or grey. Cases include 1/2" foam padding. Armadillo Cases offers you a full two-year warranty. ATA 17x13x14 briefcase, \$69. 22" ATA cymbal case, \$169. ATA trap case, 34x17x28 with 4" casters, \$395. ATA 61/2x14 snare case, \$149. Audio Racks from \$20. To order: (813) 237-5597, ext. 110. Thoroughbred Music, 2204 East Hillsborough Ave., Tampa, FL 33610.

Some people think drummers should be seen and not heard. We think there's a better way! Introducing the **Sound Shield** system by Thoroughbred Music. Modular design using replaceable acrylic panels and connecting strips makes this the one system you will never outgrow. Buy as many or as few pieces as you need. Each panel is made of 1/4" thick clear acrylic and features smooth edges and rounded corners. The panels assemble in minutes using slide-on connectors, making setup and tear down a breeze. SS50 for 5-piece kit, \$249. SS80 for double-bass kit, \$379. For info and to order: (813) 237-5597, ext. 110. Thoroughbred Music, 2204 East Hillsborough Ave., Tampa, FL 33610.

Thoroughbred Music's Percussion Unlimited offers the nation's lowest prices on all your percussion needs. We carry all the major name brands and stock a huge inventory for immediate shipping. Call for best prices and selection anywhere. **Free Catalog!** Thoroughbred Music, 2204 East Hillsborough Ave., Tampa, FL 33610. (813) 237-5597. Ask for Toll Free order number.

Canadian Drummers! Quality 5-pc. Anderson drumset with hardware. \$399. Year warranty. Free Brochure. Call for best prices on Sabian AA cymbals. Anderson Music, 517-E North Railway St., S.E., Medicine Hat, Alberta, Canada, T1A 2Z9. (403) 526-5306.

Ethnic Percussion: Brazilian, African, Middle East, Balinese and more! **Free Catalog.** FolkBeat Percussion, 509 E. Tenth St., Newport, KY 41071. (800) 228-BEAT (2328).

Near **wholesale prices** on Remo, Evans, Aquarian and Cannon heads. Zildjian, Sabian, Paiste cymbals. Pro-Mark, Vic Firth, Regal, Zildjian sticks, and more. **Free catalog!** Call (407) 968-4884. Write: RMS Music, 6880 Westview Drive, Lantana, FL 33462.

Lighting! Special: Par38 cans w/bulb, \$39. Mini-mum 4. 100% satisfaction guaranteed. Check/money order for \$156. (Add \$12.87 tax, Texas delivery.) \$2 for current sale flyer with \$5 coupon. **Musicians Buy-Line**, 5820 Sidney Drive, Texarkana, TX 75503.

Simmons Drums Store—Looking for Simmons gear? Kits, brains, pads, triggers, racks, stands, arms, parts, etc. Whatever Simmons has made, we have it! And repairs. Competitive direct and dealer prices. Call (800) HIP-DRUM or write to: Simmons Drums, 3600 Harbor Blvd., #449, Hollywood Beach, CA 93035.

Suspended bass drums. Build your own Tommy Aldridge/Rod Morgenstein-type rack for 1/2 the price. Can incorporate all your existing rack components or build from scratch. For plans send \$19.95 plus \$2.50 shipping to: Flatfoot Productions, 3442-B Willowrun Drive, Austin, TX 78704.

Vintage Drums and complete restorations, new strainers adapted, corrected snare beds and bearing edges, repainting, refinishing, plating, and machine work. **Custom Work**—maple shells, covering, lacquer. One drum or complete set, 25 years experience. **Retail**—all brands, low prices. Call **Pro Percussion, Inc.**, (of Nashville), 119 Old Hickory Blvd., East, Madison, TN 37115. (615) 868-6088, ask for toll-free number.

Great Drummers on CD. Free catalog. Low prices. M+M Music, P.O. Box 466, Framingham, MA 01701.

DrumKat, accessories, \$650. Yamaha, black 10x14 Recording, \$150. (717) 287-6840.

For Sale, cymbals: 21" Zildjian Mega Bell Ride; 18" Zildjian Thin Crash; 16" Zildjian Thin Crash; 18" Zildjian China Boy Low. All \$75 each. Greg, (914) 485-8566.

Own Van Halen's Ludwig custom one-of-a-kind kit. Signed by Alex. "Complete"—9 Paiste cymbals: 24" 2002 ride, 20" China accent; 5-20" 3000 crash, 15" hi-hats; deluxe Ludwig stands; double-double 31" long bass drums; 19" floor tom; 3 toms/independent stands. Red lips design. **Loud/Incredible/Authentic**, \$6500 or best offer. (310) 316-8267.

Gary's Drum Studio, 18975 Symeron Road, Apple Valley, CA 92307—Call (619) 242-8772—We ship to your door. Drumsets, sticks, heads, parts, accessories, cymbals, percussion, mic's, drum video and audio tapes, method books, etc. Everything for drummers. Major brands featuring: Aquarian, Remo, Evans, Canasonic, Cannon, Pro-Mark, Vic Firth, Calato, Cappella, Mike Balter, Zildjian, Sabian, Paiste, Wuhan, Meinl, Atlas, Rancan. Ludwig drums, Rogers, Remo, PureCussion, Ascend, Cannon, Adams, Slingerland, Latin Percussion, Drum Workshop and more. The best drum videos featuring: DCI, Power Rock, Star Licks. Drum mic's: AKG, Shure, Sennheiser, and more. Inquire about monthly specials. Call today.

Modern Drummer back issues! Complete set, January 1977 (1st issue) to September 1986. Lake new! \$300. (310) 783-0258.

Hi-Fi Earplugs, ER-20. They won't muffle the sound. Send this add, SASE, and a cashier's check for \$20 (normally \$30). IRAD, Dept. MD-1993, P.O. Box 7363, Seminole, FL 34647.

Laser-printed T-Shirts & Sweat-Shirts. Full color—up to 11"x17". From 35mm photo or artwork. Family, friends, your kit! All sizes and colors. White, \$14.95. Color, \$19.95 (plus \$1 postage). Allow 3-5 days. Laser-T's, 19470 Cortez Blvd., Brooksville, FL 34601.

The Galaxy Custom Snare Drum. Free information on the new "Galaxy," a hand-crafted 15-ply birch snare drum with engraved brass rims and brass tube lugs. A true work of "musical" art! Drum Heaven, P.O. Box 1831, Jamaica Plain, MA 02130.

Drums from Mali, West Africa. Hand-made, professional-quality djembes, dunubas, konkonis, and tamars (talking drums). Also balafones (gourd marimbas), koras (21-stringed guitars), and more. Matthew Young, 853 Seventh Avenue, New York, NY 10019. (212) 582-7126.

Amanda's Texas Underground specializes in used & vintage percussion! '60s Ludwig kit, blue sparkle! Tama 16x22 Superstar kick, mint, \$250! 1941 Leedy "Broadway"! Too much to list! Sets/singles/parts/cymbals galore! VMC. (703) 222-DRUM

Cozy Cole Drum Set—Leedy 6-piece; complete with cases, cymbals, and documentation. (Serious collectors or museums only.) **Rebeats Vintage Drum Products**, P.O. Box 6, Alma MI 48801.

Calf heads, Vintage Drum Stuff—(books, videos, shirts, recordings, etc.). New Krupa video "Gene Krupa Retrospective," \$35 post-paid. Video "The Gene Krupa Story," \$25 post-paid. Video "An Introduction To Vintage Drums," \$35 post-paid. Send for complete list! **Rebeats Vintage Drum Products**, P.O. Box 6, Alma, MI 48801.

Tama 6 1/2" Bell Brass Snare, best offer. Ludwig white 10x14, 12x15, 14x16 concert toms, \$200. Tim, (417) 865-5775.

New Book! Klook (biography of Kenny Clarke) by Mike Hennessey, \$29.95; **Traps, The Drum Wonder: The Life Of Buddy Rich** by Mel Torme, \$21.95. Also Burt Korall's book, **Drummin' Men: The Heartbeat Of Jazz, The Swing Years**, \$24.95, and **World Of Gene Krupa** by Bruce H. Klauber, \$14.95. Call (800) 877-5407 or write: John Fornaszewski Drum Shop, 3007-09 Nameoki Rd., Granite City, IL 62040 (15 minutes from the St. Louis Arch). Add \$3 per book S&H. Visa or MasterCard accepted.

STUDY MATERIALS

Free! 1993 Drum Charts Catalog & Sample! Best charts ever! Hundreds available! Rock, Metal, Jazz, Fusion, Solos and more! Weekl, Bonham, Peart, Ulrich, and the rest! Plus! Digital DrumTracks, Videos, and Books! Drum Charts International, P.O. Box 247-MD4, Nanuet, NY 10954-0247. **Hotline (914) 6-CHARTS!**

Transform Ted Reed's "Syncopation" into a powerful resource—quit hand writing exercises! "4's Method is excellent"—Ted Reed. Over 40 exercises—Limited Edition! \$12. Metromar Publishing, Box 6264, McLean, VA 22106.

Drumset Lessons through the mail! All levels—all styles. Send \$1 for brochure: Horrigan Drum School, 12 Goddard St., Suite #3, Quincy, MA 02169. (617) 770-3837.

Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, P.O. Box 1731, Rockford, IL 61110. **Hotline:** (815) 962-3147.

Analytic Drum Tuning recommended by Russ Kunkel, Sonor, **Modern Drummer**, **Complete Drum Tuning** instruction. Send \$8.95 to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

20 Popular Rudiments cassette package. \$7.50 to SLW, 30137 Ave. Tranquila, RPV, CA 90274.

Twirl Drumsticks Video teaches you how to twirl drumsticks like the pros. Your showmanship will **Blow 'Em Away!** Send \$14.95 for VHS video to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

RealFeel Practice Manual. Exercises from eight leading drummers, \$4. HQ Percussion Products, P.O. Box 430065, St. Louis, MO 63143.

Unbeatable free drumsticks with **Professional Stick Twirling Video** (VHS). Looks awesome! Easy to follow, step by step. Send only \$14.95. Ron Nelson, P.O. Box 496, Union Lake, MI 48387. **Latin timbale study books: Rhythms & Techniques For Latin Timbale and Timbale Solo Transcriptions** by Victor Rendon. \$12 each + \$2 P&H. Send check or M.O. to: Victor Rendon, 327 12th Street, Brooklyn, NY 11215.

The Drum Teacher. For Beginners Only! User-friendliest rock drumming method ever. No Notes! Book & tape get you playing on drumset, with music, right away. \$11 to: Howard Fields, c/o The Drum Teacher (MD), 1815 - 67th St., Brooklyn, NY 11204, (718) 256-3060.

Teachers, Students! Donn Bennett's Super Rhythm Reading Cards teach **instant recognition of any rhythm**. 100 cards with all common notations plus hundreds of rhythm patterns from simple to very challenging. Absolute must for anyone who reads or wants to read music. \$8.95 + \$1.50 P&H. Donn Bennett Drum Studios, 10634 Marine View Drive, S.W., Seattle, WA 98146.

The Progressive Beat by Mark Cella. A unique method for progressive rock, odd time signatures, odd groupings, and funk. Send \$12 to: M+M Music, P.O. Box 466, Framingham, MA 01701.

Contemporary Drumset Techniques and Advanced Funk Studies by Rick Latham—The most important books you will ever buy! Linear funk grooves, shuffles, sambas, hip-hop. Books \$15 (each). Supplementary tapes available for both books, \$15 (each), \$2 S&H: Rick Latham Publishing Co., P.O. Box 67306, Los Angeles, CA 90067.

Free Catalog of educational, instructional and entertainment videos, cassettes and publications exclusively for drummers. All your favorites from one source! **World Drum Center**, Dept. M, P.O. Box 397, Pomona, CA 91769-0397.

3 Great Books from Roy Burns and Joey Faris!!! New Orleans Drumming, One Surface Learning, and Studio Funk Drumming. \$9.95 each. Supplementary Cassette Tapes for New Orleans Drumming and One Surface Learning, \$7.50 each. Add \$2 P&H for all or one. Foreign orders add \$3 surface. Rhythmic Publications, P.O. Box 3535, Fullerton, CA 92634.

Pete Magadini—The Polyrhythm Video, \$24.95 to: Pete Magadini, P.O. Box 1818, Champlain NY 12919.

Looking for transcriptions? Over 50 titles available including Rush, Metallica, Hendrix & many others. We also have instructional books and videos. Write for **free** catalog (\$1 outside of U.S.) Forever Drumming, 11225 Huston St., Suite 104, N. Hollywood, CA 91601.

Kick with more speed and power! 10 Progressive Lessons To Quicker Bass Drum Action—A program that will help you develop bass drum speed and power and enhance accuracy. A self-study, self-pace program developed for the demands of serious drummers who desire to further their musical potentials. **For readers and non-readers of music alike, this simple, tested program will improve your bass drum skills.** For this notebook and tape cassette program send \$24.95 + \$2 for S&H to "Wil Music Co," 130 Relections Dr., #28, San Ramon, CA 94583.

Achieve maximum performance from yourself and your drumset. Free details. J.E.N. Publishing Company, 21825-M Superior, Taylor, MI 48180.

Rush Fans! Accurate drum charts for entire albums: Rush, and now Fly By Night, which includes "Anthem" and "Best I Can," plus all 6 others. Send \$12.95 each to: Forever Drumming, 11225 Huston St., Suite 104, N. Hollywood, CA 91601.

Metallica (The Black Album)—Drum transcriptions now available. \$18 (includes shipping), to: Howard Fields, c/o Drumcriptions, 1815 - 67th St., Brooklyn, NY 11204. (718) 256-3060.

INSTRUCTION

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **The Professional Way**. Manhattan and Staten Island studio locations. (718) 351-4031.

Boston: Also Waltham, Danvers, Framingham, Quincy, Marshfield. All levels—all styles. Horrigan Drum School (617) 770-3837. Send \$1 for brochure: Horrigan Drum School, 12 Goddard Street, Suite #3, Quincy, MA 02169. **Lessons through the mail and Out-of-Town programs available.**

Baltimore: Grant Menece's Studio of Drumming, B.M. Berklee College of Music, Towson State University instructor. All styles and levels. (410) 747-STIX.

Copies of MD articles from unavailable back issues can be purchased at \$10.00 per article.

Send Check or M.O. To:
Modern Drummer Publications, Inc.
Attn: Xerox Copies
870 Pompton Avenue
Cedar Grove, NJ 07009

ATLANTA DRUMS Percussion

Featuring **American and British**

Quality made **Drums**

Highest Integrity, Lowest Prices

Exotic Percussion From Around the World

"Call Us... We Give A Flam"

(404) 457-4207

4974 Buford Highway, Atlanta, Georgia 30341



The RIGHT-STUFF from EURO-STUFF!
The VRUK Bass Pedal Heel Plate

...gives you **HEEL STROKES** on any pedal! Now you can **HEEL-TOE** with **SPEED & PRECISION** IMPOSSIBLE on a conventional pedal! Send \$79 (\$149/2) including free video or \$5 (refundable with purchase) for video only.

The Q-Logic MIDI METRO Visual Metronome

is your **personal conductor!** It reads and generates MIDI time-code or works alone giving you a **VISUAL** display of the **BEAT!** Turn down the monitors and take off the headphones! Now you can **SEE THE BEAT!**

Call (800) 726-6491 for more info or send check or money order to:

EURO-STUFF

4455 Torrance Boulevard suite 159
Torrance, CA 90509

California residents add 8 1/2% tax. Dealer inquiries welcome.

School for Musical Performance, specializing in drums, vibes and marimba. Director David Kovins, author of *Vibraphone Virtuosity*. 910 Kings Hwy, Brooklyn, NY 11223. (718) 339-4989.

Dial-A-Beat by Jeff Indyke. Call (516) 938-DRUM for kicking drum riffs over the phone! New innovative way to learn. Private Instruction: (516) 681-9556.

John Xepoleas is accepting serious students. Study with the author of *Lessons With The Greats and Studies For The Contemporary Drummer*. Develop all of the skills needed for today's drumming. In the S.F. Bay Area call (510) 947-2066.

Hal Blaine Live, private drum instruction, Monday thru Friday. **Let's Rap!** (900) 844-4HAL, \$1.95 per minute, 9AM to 6PM PST. Brush Creek Prod., P.O. Box 9569, Santa Rosa, CA 95405.

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. **John Bock Percussion Studio** (914) 592-9593.

In **L.A.:** **Rick Steel**—author, clinician, host/producer of *DrumSt6*. Accepting students. (310) 392-7499.

Drum Lessons thru the mail! All styles, all levels. Live lessons, no pre-recorded tapes! Send \$2 for information (includes tape): Dunham Drum Studio, 3765 King Road, Saginaw, MI 48601.



MODERN DRUMMER

The only magazine you'll need in the '90s to convey your important message to the serious drummers of the world.

Call our advertising department at (201) 239-4140. Ask to speak to Bob Berenson. He'll gladly supply all the details.



NASHVILLE'S COMPLETE DRUM STORE
Great Discounts

All Major Brands

New and Used

(615) 383-8343

OR CALL OPERATOR FOR TOLL-FREE #

2707 12TH AVENUE SOUTH ** NASHVILLE, TN 37204



WANTED

Vintage Drums, Turkish K-Zildjians. Immediate cash/trade! **Vintage Drum Center.** Toll free (800) 729-3111.

Vintage Drums Needed for one of the largest, growing *Vintage Drum Museums* in the U.S. Needed are: Ludwig Black Beauties, Leedy Elites, Slingerland Rolling Bombers, Radio Kings, Gretsch, Gladstone, Rogers, Camco, drums of all kinds, all makes. Immediate Cash! Call: **Thoroughbred Music**, toll free (800) 800-4654 X 111. Ask for A.J. Altieri.

Vintage Drums, especially **Gretsch**, Ludwig, Leedy, K-Zildjians (Istanbul). Catalogs. (800) 733-8164, (616) 364-0604 or FAX: (616) 363-2495, anytime.

Musicians Wanted: Unknown, promising amateurs for possible recording contract. Solo/Group. Voice/Instruments. Call Tom: (800) 964-6660. Free Call. Day/Night. Amazing recorded message. No obligation.

MISCELLANEOUS

Musicians National Referral: Professional musicians seeking bands—bands seeking professional musicians. Bands register free. Call now for information. (800) 366-4447.

Vintage and Custom Drum Show set for week-end of *MD Festival*, May 15, 16, at Sheraton, Fairfield, NJ. Details? Mike Cairo, (301) 654-DRUM (3786).

UDU® CLAYTONE™

New precision-molded clay drums at accessible prices



UDU DRUM
ROUTE 67, BOX 126, FREEHOLD, NY 12431
(518) 634-2559

Many Colors!

Sam Barnard's

Free Samples!

Super Gloss Drum Material

Shipping Time Short! Most orders shipped within 50 states take 3-7 days. We offer speedy delivery to over 70 countries!

Also sold for ANY number of drums. Call today for free samples & info!

\$49.99 & Up for 5 pc. sets. Super Gloss II Plus. w/step-by-step instructions.

Why spend hard earned money on new drums when old drums can look like new? Save big money — buy direct. We offer a superior line of drum covering material called "Super Gloss II Plus." It comes in brilliant colors that are suited for indoor & outdoor use. Also our materials can be air-brushed or hand painted on. Seven years in business, now selling technologically advanced space age drum material to beginners, professionals, drum shops, studios, manufacturers, and the world!

Made in the USA
We Ship C.O.D.
Dealer Inquiries Welcomed
(602) 279-4041



Satisfaction Guaranteed

READ WHAT THEY'RE SAYING ABOUT

THE GREAT JAZZ DRUMMERS

"This book will be considered a classic for years to come."

Ed Shaughnessy

"The Great Jazz Drummers is a real treasure..."

Herb Brochstein
Pro-Mark Corp.

"Congratulations on this important publication. It should be of interest to drummers and non-drummers alike."

Lee Eliot Berk
Berklee College Of Music

"...a great resource and a wonderful historical perspective."

Dave McAllister
Sabian, Ltd.

"I am truly delighted that we have a solid history of the great jazz drummers. This book should be required reading."

Bob Zildjian
Sabian, Ltd.

"Every drummer should own this book, to be acquainted with the history and standard-bearers of our instrument."

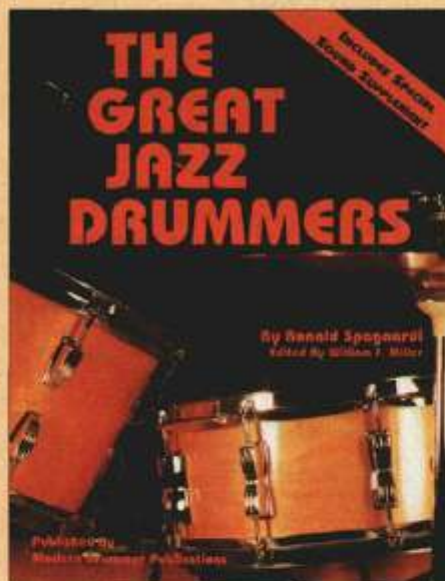
Neil Peart

"What a great pleasure to receive a copy of this book. Great work."

Armand Zildjian
Avedis Zildjian Co.

"...most enjoyable and informative reading and a great reference book."

Vic Firth
Vic Firth, Inc.



"Thanks for The Great Jazz Drummers. I enjoyed it immensely and I learned about quite a few drummers I knew very little about."

Rod Morgenstein

"Thanks for sending me a copy of The Great Jazz Drummers. It's terrific!"

Joe Calato
Calato Regal Tip

ORDER YOUR COPY TODAY!

MOD 92

Name

Address

City State Zip

Quantity	Book	Price	Total
	The Great Jazz Drummers (066217551)	\$19.95	
SHIPPING AND HANDLING CHARGES (See box below)			
Milwaukee Co. residents add 5.5% sales tax; WI residents add 5% sales tax; MN residents add 6% sales tax.			
GRAND TOTAL			

SHIPPING AND HANDLING
up to \$25.99: add \$3.00
\$26.00 — \$40.99: add \$4.00
\$41.00 and up: add \$5.00

All checks or money orders in U.S. funds only.
Please allow 3 weeks for delivery.

Make check payable to and mail to:
Hal Leonard Publishing Corp.,
P.O. Box 13819, Milwaukee, WI 53213

DRUMKIT OF THE MONTH



This month's kit is an unusual combination of items from a variety of eras. It includes a 1935 Leedy bass drum, a 1960s Slingerland cocktail drum, a 1930s 5x14 *Ludwig Black Beauty*, and a 1960s 3x14 Ludwig piccolo. Ludwig hardware plus cymbals from Zildjian, Sabian, and Paiste complete the ensemble, which owner Terry Hawkins says he uses two to three nights per week.

If you think that your kit is unique in its look, arrangement, finish, or construction, *MD* invites you to send us a photo. Our criteria for selecting photos that appear in this department will be kits that are **visually interesting** and/or **musically unusual**.

Photo Requirements

1. Photos must be in color and of high quality. (35mm slides are preferred; color prints will be considered. Polaroids cannot be accepted.)
2. You may send more than one view of the kit, but only one photo will be published.
3. Photos should be of drums only; no people should be in the shot.
4. Drums should be photographed against a neutral background. Avoid "busy" back-

grounds such as in your basement, garage, or bedroom.

5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.

Send your photo(s) to:
Drumkit Of The Month,
Modern Drummer
870 Pompton Ave.

Cedar Grove, NJ 07009-1288
Please note that photos cannot be returned, so don't send any originals you can't bear to part with.

BISON DRUM CO.
Manufacturer of Drums & Percussion Instruments
109 N. Milwaukee Avenue
Wheeling, IL 60090
(708) 459-1255

Need Parts? Try Us!
Huge Inventory of Old and New
Parts, Encompassing All Brands.
Also, Complete Repair Service.
**brook
mays**
MUSIC CO.
644 W. Mockingbird Ln.
Dallas, TX 75247
(214) 631-0921
Since 1901

Are you
still
playing
the **OLD**
way?
DÖPPLE STICKS
"The **NEW** Way"
\$29.95 (Free Shipping)
Döpple Inc. • 10 Gorski St.
Amsterdam, NY 12010
(518) 843-6078

When in San Francisco, visit
DRUM WORLD

Best Prices, Selection, and Service!
(415) 334-7559

Voted Best Drum Shop in U.S.A.—1991

DRUM SET RUDIMENTS

Phil Collins:

"This is the kind of thing
that new, young drummers
need!"

Dennis Chambers:

"...A great book, it's very
useful!"

Develop speed, control & independence
on the drum set. Hot play-along tape
included.

Send \$19.99 plus \$3.00 S&H. Outside the
U.S. send \$21.99 plus \$6.00 S&H.

To: Larry Crockett
P.O. Box 11464
New Brunswick, NJ 08906-1464

by
LARRY



CROCKETT



Beat Bug™

L.T. Lug Lock, Inc. • P.O. Box 204 • Tonawanda, NY 14151
Phone/FAX 716-656-5881

Drums ON SALE

And That Ain't All
**GIGANTIC
SAVINGS**

Get on Mailing List

11373 Robinwood Drive (College Plaza)
Hagerstown, MD 21742-6509

1-301-733-DRUM (3786)

**DRUMMERS! RE-COVERING KITS, SHELLS and
HARDWARE.** Over 30 colors of Pearls, Sparkles,
Flames, Solids, and Woodgrains. American made
8-ply shells and hardware. Custom sizes available.
Send \$1.00 for full information and samples
(refundable with first order).

**PRECISION DRUM COMPANY, Dept. C, 151
California Road, Yorktown Heights, NY 10598.
ESTABLISHED 1961**

QUIET ON THE SET

SOUND OFF® DRUM SET SILENCERS

Made for drums 6"–24"; cymbals & hi-hats.

GREAT FEEL...GREAT PRICE

HQ PERCUSSION PRODUCTS
P.O. Box 430065 • St. Louis, MO 63143 • 314-647-9009
Send \$1 for HQ Catalog

REGAL TIP DRUMSTICKS

THE NEW BREED.



dan peters
(mudhoney)
8a wood



steve earle
(afghan whigs)
3b wood



christopher reese
(social distortion)
5b nylon & power rock



jack irons
(eleven)
power rock



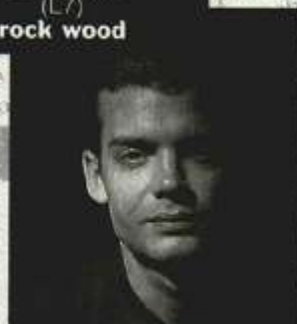
dee plakas
(L7)
rock wood



dave grohl
(nirvana)
5b wood



josh freese
(infectious grooves)
5b wood



john stanier
(helmet)
q3000 wood



alex kirst
(the nymphs)
3b nylon

regal tip and rock.
when it comes to picking
sticks for
today's music,
there is no alternative.



REGAL TIP BY CALATO 4501 hyde park blvd. • niagara falls, ny 14305

GINGER BAKER

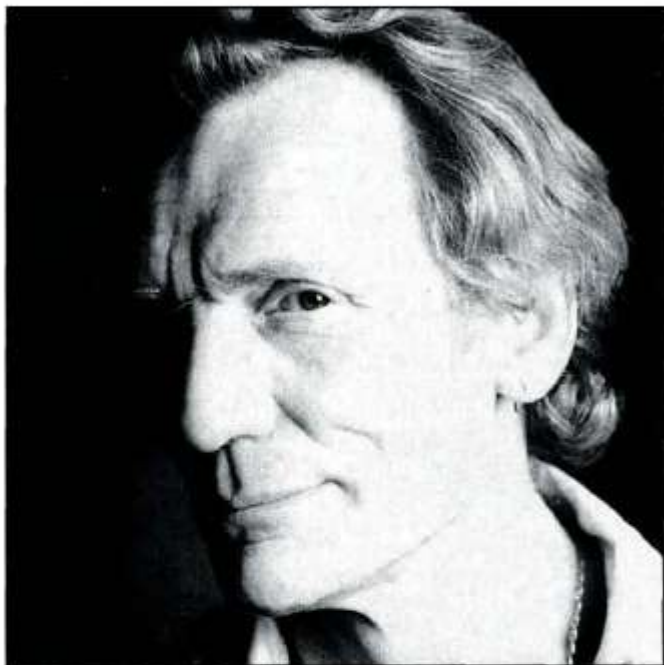


Photo By Michael Bloom

PLUS:

- MICHAEL BOLTON'S TOMMY "MUGS" CAIN
- EUROPEAN JAZZER FREDY STUDER
- DAVID GARIBALDI ROCK 'N' JAZZ CLINIC

CHAD SMITH OFF THE RECORD

ADVERTISERS INDEX

ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
ACUPAD	89	GMS Drums	93	Pro-Mark	50,90,115
Anvil Cases	60	Gibraltar/Kaman Music Corp.	59,77,91	PureCussion, Inc.	113
Aquarian Accessories	76	HQ Percussion Products	84, 134	Roc-N-Soc	123
Atlanta Drums & Percussion	132	Istanbul/Gretsch	82	Sabian	102/103,104/105
Atlanta Pro Percussion	90	KAT, Inc.	75,87	Sam Ash Music Stores	85
Berklee College of Music	97	L.T. Lug Lock	109, 134	Sapphire Percussions	122
Bison Drum Co.	134	Latin Percussion, Inc.	56/57,88,109	Shure	83
Blue Note Records	62,84	Ludwig Industries	Inside Front Cover	Skidmore College	86
Brook Mays Music Company	134	Manny's Music Mail Box	86	Slap Happy Productions	120
Calato/Regal Tip	135	Mapex Percussion	10/11	Sonor	79
Darwin Drums	64	MD Back Issues	118	Stick Handler	110
DCI Music Video	55	MD Drum Festival	44/45	Suncoast Music Distributing	119
ddrum	95	MD Great Jazz Drummers	133	Super Gloss/Sam Barnard	132
Discount Distributors	86	MD Library	96,108	Tama	61,63
Döpple, Inc.	134	MD Subscriptions	121	UDU Drums	132
Drum Workshop	65-72	Modern DrummerWare	58	Universal Percussion	119,127
Drum World	134	Meinl	17	Voter Percussion	7,94,132
Drums On Sale	134	Musicians Institute	92	Vic Firth, Inc.	82,88,99
Drum Set Rudiments/L. Crockett	134	Paiste	51	Vintage Musical Instrument Shows	110
Drumstix	120	Pearl Corp.	18/19, 117, Inside Back Cover	Waddell's Cymbal Warehouse	87
Easton	85,87	Power Wrist Builders/the		Yamaha	43,94,111
Euro-Stuff	132	TALOOSE group	122	Zildjian	13,14/15, Outside Back Cover
Evans Products	1	Precision Drum Co.	134		
Fork's Drum Closet	132	Premier	5		

These Bells are Making the Competition Have a Cow.



If you have been searching for the ultimate in ethnic percussion, let us introduce you to the next plateau, Afro percussion products. Every instrument represents years of painstaking

development in search of perfection in both sound and quality.



One of our many original designs the Stix Free above allows a hand player to play a cowbell without sticks.

We offer traditional instruments like wooden congas and bongos, and timbales with eleven different shell sets and size options. You will also find unique Afro designs like our six sided Ganza, our Brass Free Floating Cuica and our outstanding Fiber-Wood Djembe just to name a few. Even the assortment of bells you see above features many patented designs and sounds of such quality that they are unparalleled in the

industry. So when we say "These Bells are Making the Competition Have a Cow", we mean it....but then again so are our Congas, our Bongos, our Djembe, our....

Afro

Instruments from the Earth.

Free Catalog Offer

For a limited time receive a free full color Afro Percussion catalog by writing to : Afro Percussion, Free Catalog Offer, P.O. Box 111240, Nashville, Tn. 37211.

STICK OF AGES.

*Let's face it,
Rick Allen is not
just "any" ordi-
nary drummer.
Very few musi-
cians have
demonstrated his
perseverance.
His contribution is
vital to Def*

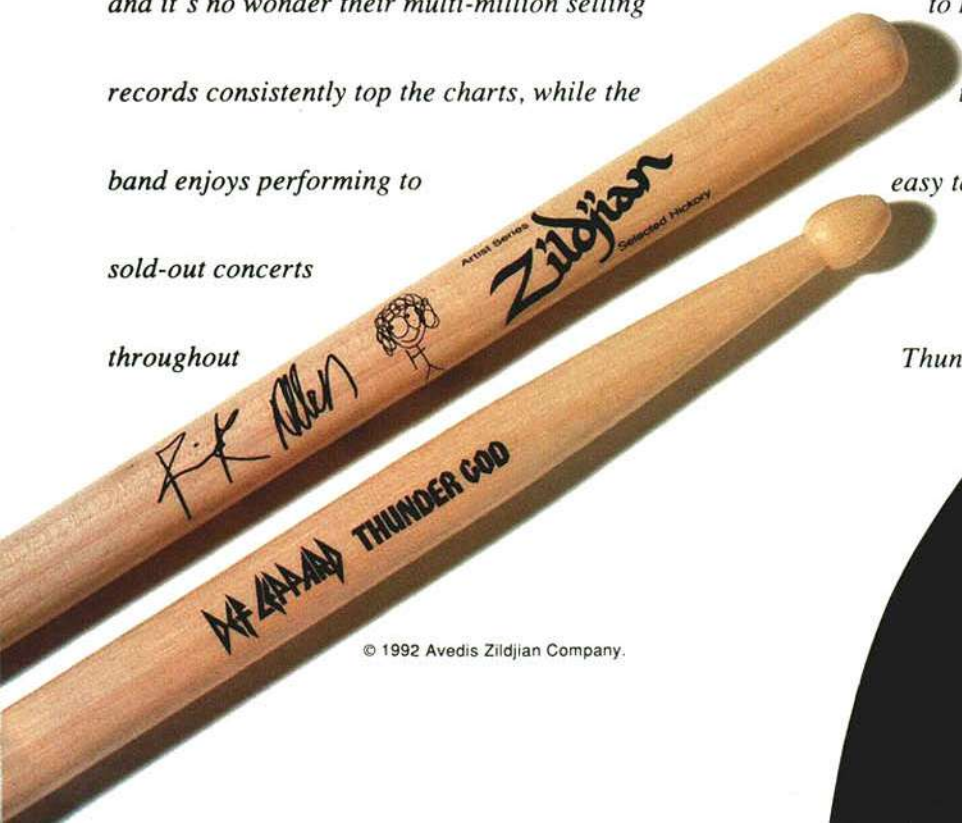


*the world. All of
these things were
factored into
developing
Zildjian's Rick
Allen Thunder
God model
drumstick. It's
the only stick
bearing the Def*

RICK ALLEN, DEF LEPPARD

*Leppard's musical approach,
and it's no wonder their multi-million selling
records consistently top the charts, while the
band enjoys performing to
sold-out concerts
throughout*

*Leppard name, and according
to Rick, the only stick tough enough to withstand
the intensity of a Def Leppard show. It was no
easy task, but using Rick as inspiration, we realized
nothing is impossible. The Rick Allen
Thunder God model is now available to Rockers of
all ages at your favorite drum shop.*



© 1992 Avedis Zildjian Company.

Zildjian®
DRUMSTICKS